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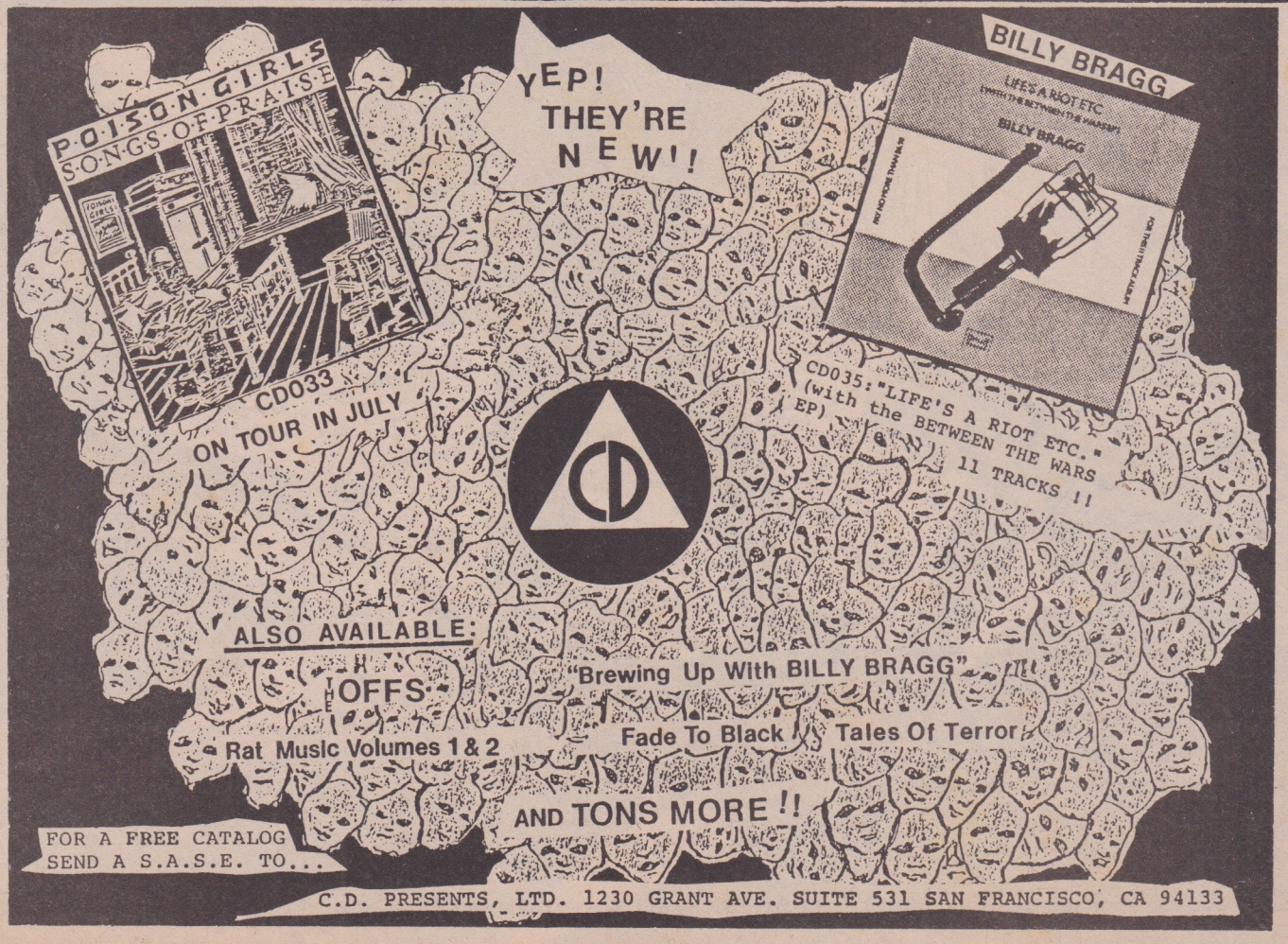
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TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

NO PARTICULAR ORDER

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APOSTLES-Smash the Spectacle-EP
CLYNG-ONS-Hide Your Eskimos-TP
DEMENTIA-12"
KAAOS-Satkynukke-EP
MAU MAUS-Fear No Evil-LP
MENTAL ABUSE-Streets of Filth-LP
NEUROTIC ARSEHOLES-Angst-LP
OFFENDERS-Endless Struggle-LP
REVULSION-Ever Get the Feeling...-12"
SCHWEINEPEST-Wir Wollen Leben-EP
TOY DOLLS-A Far Out Disc-LP
V/A-France Profunde-LP
V/A-What Doesn't Hurt us..-LP

RUTH SCHWARTZ
ACCUSED-Martha Splatterhead-12"
ACTIVE INGREDIENTS-Bringing Down the..-EP
BETON COMBO-23 Skidoo-12"
DEMENTIA-12"
DICKS-These People-LP
LOST GENERATION-Victim-LP
MENTAL ABUSE-Streets of Filth-LP
OFFENDERS-Endless Struggle-LP
OFFBEATS-I Can See Yr House..-EP
R.A.F. GIER-Sheer Heart Attack-EP
SOCIAL UNREST-SU2000-LP
TAR BABIES-Respect Your Nightmares-12"
V/A-France Profunde-LP
V/A-Putrid Evil-flexi

PUSHEAD
ALTERNATIVE-If They Treat You Like Shit-LP
APOSTLES-Smash the Spectacle-EP
TERVEET KADET-The Horse-LP
V/A-What Doesn't Hurt You...-LP
DISPERAZIONE-Sempre-EP
DIRECT ACTION-Trapped in a World-LP
MEATMEN-War of the Superbikes-LP
C.O.C.-Animosity-LP
NEGATIVE FX-LP
SACRILIGE-TP
CONCRETE SOX-TP

TIM YOHANNAN
ACTIVE INGREDIENTS-Bringing Down the..-EP
CLYNG-ONS-Hide Your Eskimos-TP
RKL-Keep Laughing-LP
V/A-France Profunde-LP
MIR-Mindecision-TP
REVULSION-Ever Get the Feeling..-12"
TERVEET KADET-The Horse-LP
BORN W/O A FACE-Freakshow-TP
MENTAL ABUSE-Streets of Filth-LP
DISPERAZIONE-Sempre-EP
DIRECT ACTION-Trapped in a World-LP
TOY DOLLS-A Far Out Disc-LP
V/A-What Doesn't Hurt Us..-LP
STEMS-45/OLYMPIC SIDEBURNS-LP
SOCIAL UNREST-SU2000-LP

KENT JOLLY
MARGINAL MAN-Double Image-LP
V/A-What a Way to Die-LP
FRIGHTWIG-Cat Farm Faboo-LP
FLIES-Get Wise-LP
SONIC YOUTH-Bad Moon Rising-12"
PSYCHEDELIC HALLWAY-Pieces of your Mind-EP
EXODUS-Bonded by Blood-LP
INSTIGATORS-It Has Got To Be Stopped-TP
TAILGATORS-Swamp Rock-LP
RACHEL & NICKI-Michael Fish-EP
ACCUSED-Martha Splatterhead-12"
C.O.C.-Animosity-LP
DUKES OF STRATOSPHEAR-25 O'Clock-12"
DUB SYNDICATE-Tunes From the Missing Channel-LP
UGLY AMERICANS-In My...-LP

DOGTOWNE
DC3-This is the Dream-LP
BREAKING CIRCUS-Very Long Fuse-12"
SOCIAL UNREST-SU2000-LP
FLAMING LIPS-LP/DEJA VOODOO-LP
7 SECONDS-Walk Together,Rock Together-12"
YO-Charm World-LP
NEUROTIC ARSEHOLES-Angst-LP
MINOR THREAT-Salad Days-EP
KINA-LP/TARNFARBE-LP
SNFU-LP
INSTIGATORS-Nobody Listens..-LP
BLACK FLAG-Loose Nut-LP
DDT-Broken Toy-LP
BACKWATER-Revelation-LP
TAR BABIES-Respect Your Nightmares-12"

MARTIN & JASON/Leading Edge
SCREAM-This Side Up-LP
DESCENDENTS-New LP
MINOR THREAT-Salad Days-EP
CHRIST ON PARADE-TP
C.O.C.-Animosity-LP
SNFU-Any!!!!!!!
Any BAD BRAINS
HENRY ROLLINS-Book
OFFENDERS-Endless Struggle-LP
ACCUSED-Martha Splatterhead-12"
JUSTICE LEAGUE-Think Or Sink-EP
V/A-Cleanse the Bacteria-LP
BEASTIE BOYS-Rock Hard-12"
DAVID BOWIE-Any early stuff
ICONS OF FILTH-LP

Guest Top 15:JIMMY JOHNSON
JOHN LEE HOOKER-UA Box Set-LPs
JANDEK-All
SWANS
JARBOE-TP
LYDIA LUNCH-All photos
DEATH IN JUNE-Nada-LP
PREVARICATORS-Snub Culture-LP
UZI-Demo & Live shows
HAREM SCAREM-Dogman-12"
FLAMING LIPS-12"
Steve Albini's head
CRAP DETECTORS-Cut The Crap-LP
LAUGHING CLOWNS-Law of Nature-LP
HENRY ROLLINS-2/13/61-book
Any BIRTHDAY PARTY rip-off bands

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KFAI Minneapolis MN 90.3FM Sat 7PM
WDJM Framingham MA 91.3FM Wed 8:30PM
KUOI Moscow ID 89.3FM Sat 11PM

WXDR Newark DE 91.3FM Mon 6PM
WGBW Green Bay WI 91.5FM Thur 11PM
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WHRS Storrs CT 91.7FM Sat 2AM
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CKDU Halifax NS 97.5FM Mon 8PM
WKKL W. Barnstable MA call sta
KCSB Santa Barbara CA 92FM Wed 11PM
WCSB Cleveland OH 89.3FM Wed 11AM
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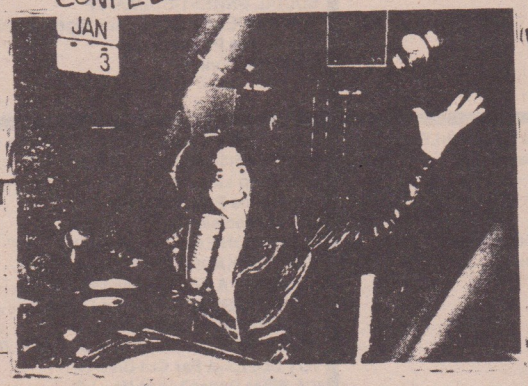
STUKAS OVER BEDROCK
LOVE CANAL
NO FX
EL NIRVANA
V.O.A.
PLAINWRAP



Philboard TOP 20

1. SCARED STRAIGHT 'Born To Be Wild'
2. IDIOT PILLS 'Cherry Bomb'
3. R.K.L. 'Chinese Rocks'
4. FALSE CONFESSION 'Freedom of Choice'
5. SADO NATION 'Back in the Saddle'
6. DON'T NO 'Earache My Eye'
7. ACID HEAD 'Love Child'
8. LOVE CANAL 'Don't Talk'
9. MEMBRANES 'Super Freak'
10. EL NIRVANA 'Tight Pants'
11. SLAUGHTERHOUSE FIVE 'O Baby'
12. ILL REPUTE 'Taking Care of Business'
13. PARTY DOLL 'Sunshine of Your Love'
14. V.O.A. 'Suffragette City'
15. GOVERNMENT ISSUE 'Wild Blood'
16. NO FX 'Iron Man'
17. FLOWER LEPERDS 'Jumping Jack Flash'
18. STUKAS OVER BEDROCK 'Careful With That Ax Eugene'
19. SWA '700 Bottles of Beer ...?'
20. PLAINWRAP 'It's a Small World'

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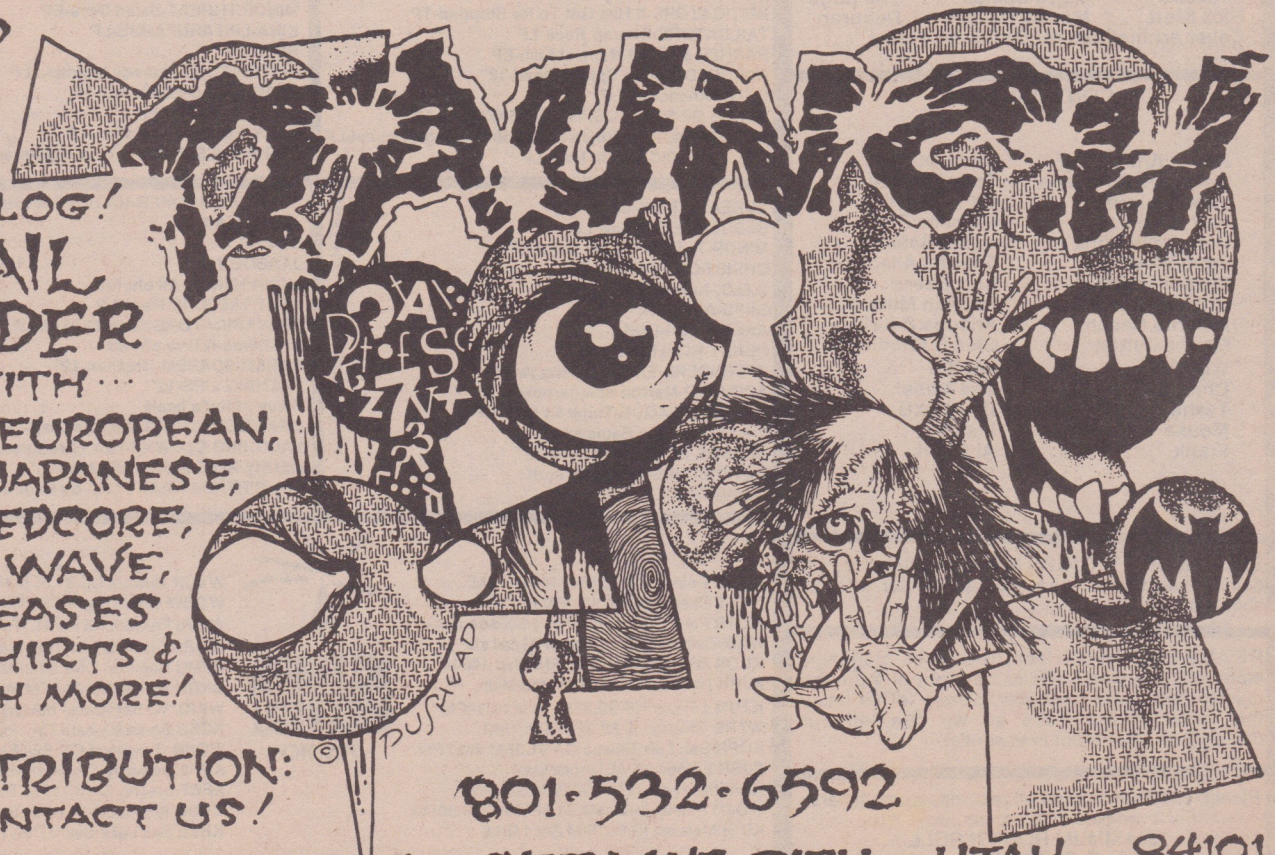

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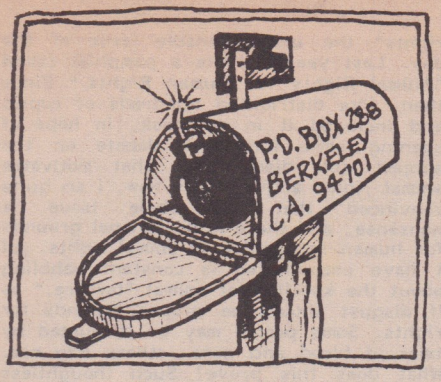

Dear MRR,

Twice I've written a letter to your mag and twice it hasn't been published. I don't understand why they haven't been published, as I felt they had something to say. What is the criteria for a letter to be printed?

Ann Abbot/ 441 W 49th #8/ NY, NY 10019

Dear Ann,

The criteria for chhosing letters varies. First of all, we receive anywhere from 10- 40 letters a day, so we can't print all. We then try to pick intelligent letters. Beyond that, we'll print some of those that are in response to prior letters or articles, ones that initiate new subjects, ones that don't repeat what others have said, ones that say something clearer than others, ones that have a bizarre or humorous slant, etc. Also, several of the staff of MRR open and handle the mail, so decisions on what gets chosen are somewhat arbitrary, depending on who's doing the mail that day, or what kind of mood they're in. Those letters that are pretty controversial get put aside for discussion by a bigger group of people.

None of this may seem very fair to you, but given the dimensions of the task, I think it works fairly well. One thing I can suggest to readers who want to get letters printed is to keep them to a minimum in length, try to stick to one (or maybe two)subject, and be as succinct as possible. Thanks, Tim

Dear MRR,

In general, there is little to complain about in what MRR is doing for the worldwide punk scene. But there is one thing you should take better care of, and this concerns the flyer reproduced with the NY scene report in issue #22.

Didn't you see what it stands for? And if you did, why the hell did you publish it? You should not support the things propagandized by this band (CRO-MAGS). I know I'm not the only person who noticed this. I think your readers deserve an explanation about why you published that flyer!

Johan/ Nieuwe Koekrand zine/ Albert Cuypstraat 100/ 1072 CX Amsterdam/ Holland

MRR:

Now I really am angry toward you, MRR! I never am, because I like MRR for several reasons. One of these is that you take a clear stance against racism, fascism, sexism and frequently--when it comes up--against anti-gay violence and oppression.

The more I am angry that--despite your fine talk--you insert a drawing going with the NY scene report (issue 22) of a CRO-MAGS gig.

Did you at least take a good look at it? There's this CRO-MAG thing about hassling someone with something like a handbag (how funny) and a newspaper that says things like "perverted news" (supposedly a gay newspaper) and "gay" to make it very clear to whom this assault is meant with a chain. Now, you and me call this gay-or fag- bashing. So why--spite of your stance against this--do you insert this drawing?

Apparently you manage to just put things in your mag without critically looking at it.

Now, I am not offended by this drawing itself. It made me smile and a feeling of pity came up to me. I know this drawing is coming from a sick mind. The harder people yell against something, the closer they are to it themselves, for they are afraid of it.

Most queer bashers turn out to be gay or have homosexual feelings toward men. They have to beat up gays to prove for their "friends" and especially for themselves that they are real "men" and have no such feelings.

A very clear example is this one: the Nazis persecuted and murdered thousands of gays because first: gays can't live up to standards of a Nazi-state and, secondly, (main reason) paranoia and homophobia.

In Nazi Germany and Italy a very distinct division was made between men and women. Women had to go back to their sinks and dishes and reproduce a lot of children to fill the armies. Men had to rule public life everywhere, (women were dismissed from work), army, work, and a view of how men had to behave in public life was propagandized: strong, productive, hard, blond, wanting to sacrifice himself for the fascist ideals.

Since there were no women around the men living in male communities in SA, SS, etc., it was very logical that men would seek comfort and affection with each other. This, in fact, happens in prisons, wars, etc.

The more men live in closed communities, the more it's likely they "do it" with each other.

Now even if men touched each other on the shoulder you risked being sent to a concentration camp.

I think we all sometimes have feelings we think bad of because parents, school, church, society structures said these feelings are bad and we try to put these away in one way or another. It's normal. But if you start beating up someone for what he or she is doing what you try to put away--that's bad because the first one to be blamed is yourself for not being honest to yourself. That's why gays/lesbians, blacks,children, women, etc. are being oppressed--we--as so-called minorities--represent the things you learned are bad. We are the people our minorities--represent the things you learned are bad. We are the people our parents warned us against.

When punk started it made no difference whether you were black, gay/lesbian, or what. We were all fighting for the first time together for our lives, against all the people and institutions who educated us: marriage, church, having children, making a career, die for your country, have a mortgage on your house, consume as much as possible. What do you think gays are fighting against--especially those (such as me) from lower classes who have no means to buy your "freedom"?

It's real bullshit to see this: it's becoming more and more a taboo within the punk scene to do as you please, to feel free with your own people. It strikes me as well that so many American bands have somewhere in their lyrics things like: you look like a faggot," "fucking queer," etc. I hardly hear this from bands from other countries.

Anyway, there's a lot more to say about this. I would like other punx and skins to write me about your experiences as above. Thanx, Ray/ PO Box 843/ 6800 AV Arnhem Holland

Dear readers,

Over the course of many issues, MRR has raised the issue of reactionary values permeating the punk scene. For a while there, we had received scores of letters from punks in the NY City area complaining about violence, homophobia, and nationalism in the scene. We printed many of them, which raised a hue and cry from others in the NY area, complaining that MRR was "anti-NY" or something. (the fact that we've printed even more complaints about such tendencies in our own San Francisco scene didn't seem to matter). Anyhow, the point is that MRR is obviously very opposed to such values, and has made that clear time and time again. When we received the flyer in question, we printed it without comment, choosing to let it speak for itself. The band (CRO-MAGS) either have some very twisted values or an unforunate sense of "humor". I'm glad that several readers cared enough to comment on that flyer, and wish more readers would take the initiative in pointing out such stupidity. "Free Speech" is one thing, but it's much more difficult to take responsibility for encouraging violence and ignorance with one's "art". Tim

Dear MRR:

I'd like to bring up the topic of suicide. Suicide is not the answer to your shitty problems, counseling is. Suicide is a permanent answer to a temporary problem. I can almost guarantee that everything will be better soon. I tried to kill myself but obviously I didn't die. I did go to hell and back though! I tried to overdose on a bunch of pills and alcohol and I felt like shit cuz it was on my mom's birthday and they couldn't take me to the hospital cuz there was half a house full of guests, so they just left me in my room and gave me medicine to make me throw up and all day and all night I was barfing and screaming at the top of my lungs for them to let me die, fuck off, etc.

When I went back to school my friends had suspected that something had happened and they were extra caring and they let me cry and talk to them. I knew that they really cared then. Everything from that day on was going my way. I went to a counselor for awhile till I decided that I can handle things other than with suicide. I also am extra careful about other people's feelings towards suicide. One of my best friends was going through a lot of shit and wanted to end it with suicide and she told me, so I did all I could to prevent her from even trying it. And, yes, I did prevent her from trying. Now everything is totally cool with her. See, things do get better eventually. I'm glad that I didn't die.

I also agree with Brian Thrope in issue #22. . .Suicide needs to be talked about and something needs to be done to save our teens. If I would have known that things might get better I might have not tried to kill myself. Please write about it in the future. You might help someone with a decision that will last the rest of that person's life. Thanx. If anyone has anything to say, write me:

Kris/ 3505 S. Woodland Pl./ Santa Ana, CA 92707

Dear MRR:

Last Saturday I was downtown here in Topeka, and there was an anti-abortion march! With signs like "Thanx mom for not flushing me down the toilet," "Abortion is murder," and so on.

This makes me really mad! They're trying to ban abortions! This would not solve anything, if nothing else it would cause more problems. Abortions would still go on! But the facilities would not be

federally regulated, so they would not be as safe as the ones now.

The women not being able to find these illegal facilities would attempt abortions on their own, which could result in not only killing the fetus, but possibly the mother.

I'm not saying I'm for abortion! But I do believe people should have the right to choose for themselves! But if Jerry Falwell has his way, people will lose this right! What will be next?

Jerry Falwell's followers are called the "moral majority" but there are only 3 million of them in the US; this is a minority! Should we let this minority dictate to the majority what's right and what's wrong?! Will this country ultimately become a dictatorship?

Let us strive for pro-choice! Let us make decisions for ourselves!

Please write and view your opinions on this, or any subject. Or if you're just looking for a pen-pal, write me.
Chris Pain/ 1728 Amhurst/ Topeka, KS 66604

Dear MRR:

This is directed to all the girls out there who want to play in a band. Do it now, before it's too late. I didn't start playing til 4 years ago when a friend introduced me to punk and hardcore. For a while I was in a band, but I quit when the rest of the band decided to start doing sappy songs because they thought we were too "hard" and would turn people off. For the past year I've been locking myself in my room to practice for hours every day. Now that I feel like I'm ready to form a band of my own, I'm afraid no one will want to play with me since I'm 32 years old. I've put ads up in the local music stores and all I got was one call from Andy. He asked me how old I was, and when I told him he laughed and said he didn't think I'd like him because he was so much younger than me. He said he'd call me back but never did. I haven't given up, but I do feel disheartened about it. It's like in the movie "Wild in the Streets" where everyone over 30 is given a dose of acid and put in a concentration camp. Maybe I'm a case of arrested development. Maybe it's time to have babies, read "Woman's Day," and listen to the blues. Well, fuck my rubber gloves, any suggestions as to what I can do from drowning in hopelessness will be greatly appreciated--but wait, I may not listen, cause you might be alot younger than me.
Helga the Elder
1503A E. 20th St.
Austin, TX 78722

MRR:

It's about time I wrote this cuz it really pisses me off. In reply to Bob from the band interview PLAIN WRAP, what a silly little fuckhead. I'm sick and tired of "people" who have to go round proving what big men and women they are, talking about how much they love sex.

Bob from PLAIN WRAP said "some guy got his nose broken the first night and really enjoyed it, like it was sex or something." In regard to the good as sex bit, what's he trying to prove? What a man he is? If he enjoys sex that much he wouldn't have to prove it to everyone, and if he did, why?

This is not the only example I have heard, people say things such as "Oh, tripping is great, , nearly as great as sex". The person who said this was a certified virgin.

I say stop all this bullshit, stop trying to prove things to your mates, real friends will accept you anyway you are.

If you enjoy sex, good on you, that's wonderful, but that's between you and the other person concerned.

It seems to be if you're not bragging about how much you love your sex life to everyone (most people who do, theirs is non-existent anyway), you're not well.

Also, if you're against sexism, you obviously are hung up about sex--this is BULLSHIT, wanting equality between people has nothing to do with your sex life, that's what some assholes would like to write it off too, and girls get off your fucking asses, get yourself a band going, or a fanzine, anything, just don't sit there watching your boyfriend!

In every MRR there's about four girls in every magazine (if you're lucky) compared to the 400 guys in it. FUCK THIS. A real change from the system--what a joke. Come on people, something's gotta be done about this, reject your brainwash.
Love, peace, freedom, Lydia Richardson/ flat 17/ 230 St. George's Tce/ Perth 6000 West Australia.

Dear MRR:

This is Steve from Canada telling Morgan from Canada to fuck off! (Morgan was the nice person who told us to spell properly.)

Your two lessons were useless because they were both correcting errors which are trivial and have no effect on the meaning of the sentence. If a few spelling errors make the message unclear to you, if you can't figure out what people are saying, then you're the one with the problem, not them for putting an apostrophe in the wrong place.

When someone SAYS the word "your" or "you're", you understand it by its context, so why not the same when you read it?

I use computers to telecommunicate, and people on public bulletin boards say basically the same thing as you all the time. It seems to me that they don't have anything to say, but want to say something (or get their name in MRR), so they pick on people's spelling.

You should be concerned with what people say (which I'm sure you are) and stop worrying about how imperfectly they say it. If we corrected every mistake that occurred, we'd be so busy that we wouldn't have anytime to say anything.

And besides: did you ever think that there's probably a reason for people's mistakes, like maybe a poor education system? Are you going to start telling blacks or wymyn (or any other oppressed) to smarten up? A lot of things are out of people's control, including where they live and what kind of education they get.

On the other had, as for Erikka's response about deciphering letter: I don't think she should have to. I think that people with shitty writing (not all, but at least some) would try to make it legible, although I realize not everyone has a typewriter so that the folks at MRR could do more of what they want to do and less of what we make them do in the name of open-mindedness.

Lastly: I heard the interview with Dee Dee Ramone on the radio show a while ago and thought he was an idiot, although I didn't know who it was at the time. The same interview appeared last issue. Definite rules for punk? HA! Punk should provide alternatives to mainstream thought and music, but also alternatives to itself, to stay diverse and open to all forms of expression.
Steve D./ "Who Reall Cares" zine/ 904-B Elmsmere Dr./ Gloucester, Ont/ K1J 7T6/ Canada

Dear MRR:

Hey, listen: this is my definitive reply to those who hope to make "animal rights" the unquestionable issue of the day. Last year I wrote a pamphlet called "Animal Rights vs. Human Rights." Since then, I've distributed hundreds of copies and included it in my book, in hope of opening some intelligent debate on the subject and discovering what motivates animal rights activists. By now, I am quite convinced that the whole issue is nonsense, and there is no rational grounds for human recognition of animal rights. All I have encountered is constant babbling about the specifics of animal "torture," as if disgust should be proper grounds for rights. Some people may be disgusted by tales of blood and gore, others may not. What does this prove? Such thoughtless emotional appeal is just as despicable here as it is when self-proclaimed right-to-lifers show their pictures of aborted fetuses without bothering to explain why basic human rights should be violated to prevent such "horror".

I believe that all non-humans are amoral and therefore can not have rights nor recognize the rights of others. They are biological machines that live and act for absolutely no purpose or direction except their instincts. Humans, on the other other hand, possess a unique self-esteem which allows us to live and act however we please. This free will is the reason for being subject to concepts of right and wrong; of justice; of morality and rights.

Instead of going on and on about the "pain" and "suffering" animals are experiencing, why are the animal rights activists so unwilling or unable to explain why, exactly, should this be of any concern? A simple question, I think. Also, why is this concern only being applied to animals, and not to insects, bacteria, plants, or inanimate objects? I have been told that "animals are different because they feel pain," and "animals are above a certain (arbitrary, I think) level of intelligence," yet everyone seems to come up empty when I ask what these things have to do with having rights.

Put up or shut up. I'm open to anyone who feels like INTELLIGENTLY discussing this or other issues, but please, no more "emotional appeal". This latest assault on human rights must either be justified somehow or put to rest, because these tirades about "animal torture" aren't proving anything.

Richard A./ Box 16002/ Arlington, VA 22215 PS--Blake doesn't care about animal rights either.

Dear MRR:

A word or two about meat.

A--I eat some meat (but would rather not).

B--I object to meat not because of principle but farming processes. Lemme explain:

If you think meat comes from farmer Brown who has chickens and cows running loose in his backyard, think again. Even though studies have shown there is no profit in it, today's farmers say "factory farming" saves money (certified bullshit!). Pigs and cows, if not being bred to the point of dangerous inbreeding, live their lives in boxes hardly big enough to stand in . No movement is allowed and the animals are almost force-fed. This is nothing compared to chickens.

Have you seen the way today's chickens are grown? Holy shit! They are crammed in their buildings so tightly that the only way to move is over one another. Laying hens are caged in boxes no bigger than themselves! This is just the tip of the iceberg.

Since this method of farming helps transmit diseases (contrary to factory farm proponents), the animals must be injected with costly antibodies. The more antibiotics

are given, the more resistant bacteria become--ergo, need new medicine-- ergo, price goes up.

Not only that, to save money, animals are saturated with growth hormones and supervitamins to speed them on to axe-day.

I won't go beyond this point, cause by now most people know about butcher shops, sausages, etc. With the old way of meat production, it was cruel, but the animals could LIVE!!! healthy, normal, maybe even happy (sometimes) lives. Now, any dignity or normalcy an animal may have had is destroyed. Kinda makes you other non-vegans wanna pukc, eh?

If you're going to be vegan, have a better reason than "an animal died". Grow up! You'll die too! Also, we need some of the things in meat to live. Animals suffer greatly now to provide food, and since there is no profit in it, the proponents of factory farming must be warped to cling to it.

I strongly suggest you look for a copy of issue 1449 of Newscientist (28 March 1985) for more about the horror and stupidity of all this. It has world-wide circulation, but if you can't find it at your library, write : Commonwealth House/ 1-19 New Oxford St./ London WC1A 1NG/ United Kingdom.

If you want to exchange tapes or views with me, or want to know about my band (the PSYCHOSYMATICS, only punk band in Hingham), or want to complain, my address is: Brian Bowen (Dexter)/ 7 Studley Rd/ Hingham, MA 02043.
PS--the Hingham town fathers may be building us skate punx a half-pipe right behind my school since we were banned from the streets and town property. The credit/blame for bringing skating to town goes to Bill Bennet and his family for openning Blazin Boards, the best thing to happen to this town since indoor plumbing!
PPS--Vivisection sucks and should stop NOW!!

PPPS--Oi! Fuck the NF! Slamming & pogo is cool, but violence sucks! Fuck you Ronnie & Maggie! Oi!

Dear MRR:

I just watched a movie on TV which really tore me apart inside. The movie was a British film entitled "Threads".

"Threads" dealt with nuclear war and its horrifying aftermath. I just couldn't believe what I saw.

Sure, I've always been politically-minded and anti-nuclear. But this was too real.

I feel so helpless now. Like there's nothing I can do. I'm not even sure why I'm writing you, I just have to get this off my back.

I've never felt so much fear and anger in myself. I think of all these fucking psychotic madmen that run the world and it's very frightening.

What am I supposed to do? I'm just a 15-year-old that knows there's something wrong with the fact that millions of people are dying from hunger while greedy bastards like Ronald Ray-gun build more weapons for our "safety". It makes me want to pick up where the Vancouver Five let off.

Everyday my aggression builds up more and more when I hear how fucked up the world is. I get even more angry when I hear "You're too young to think politically." Well, fuck off to whoever thinks that!!

"Threads" is a movie everyone should see so they can see the horrifying reality of nuclear war!

I'll welcome any comments and return correspondence.

Chris Squire/ 2072 Diamond St./ San Diego, CA 92109

Dear MRR:

I was reading through some of my friends' old issues of MRR. I read your little parody fanzine about angry young proud skinheads. I wasn't angry until I read this.

First of all, I don't like you lumping all skins into one ball because every group has bad people including punks and skins; second, I have nothing against gays, neither do any of my skinhead friends.

Everybody has their different opinion about what skinhead is about. I'm a skinhead to set myself apart from the punk idiots who go beat people up for no reason. I have nothing (sic) some of my best friends are punks, but being a skin just means I gonna try a little harder to my beliefs and not convict others for theirs.

If you are going to continually put down skins you are all a bunch of hypocrites. You say you're peace punks but you can't even unite with us people in your own scene. Think about it hard and start looking to the positive side of skin. Nu-skin.

All punks and skins unite.
Ian Parks (angry, young, proud, skinhead) For bookings in Alb, NM: 2320 Oarfield SE, Alb, NM 87106/ (808)-255-8343.

Dear MRR:

This letter is addressed to guy (A.S.S. from SF) for it's brilliant letter in MRR #23. In his letter, he said he realized how bad and stupid he acted while he was "playing" nazi. Well man, I hope you read my letter because there's one thing I want to say: YOU ARE GREAT. It takes a lot of gut and intelligence to admit that you were wrong. I wish I could correspond with you. When I read your letter it made me happy and hopeful (yes people can change!). Please send me your address.
Fred/ 362 6 Avenue/ H46 3A1/ Montreal
PS--It's true the soft spot is right between the legs.

Dear MRR:

With the goal of real structural change in the government and social reform, how is HC music going to change anything? Is it primarily to educate those who are involved in the various "scenes" in each town, which seem, from my own experience, to be more fashion-oriented than truly political, or are you going to shout at the pwers-that-be in order to get them to give up their power? How many congressmen listen to a hardcore album that sells (maybe) one or two thousand copies at the most anyway? How is this movement going to effect real change when most of its violence and/or rhetoric is channeled directly back into the groups of individuals who have already been exposed over and over to it? Punks hurt each other and themselves and still Reagan interferes in the governments of other countries. Punks yell and scream about social change, but the only people to hear them have heard it before and don't seem to care about it anyway. The 1% elite in the U.S. still control the government, the money and all the power, and another punk gets a mohawk and delights in bloodying the nose of another engaged in the ritualistic act of slamming to loud music. Does anarchy mean not having to do the dishes or being able to drive dad's Volvo whenever you want? Most punks that I know couldn't handle anarchy because they can't control themselves and they need a government to do so. Punks need to do some serious self-examination of their means and goals if they even want to affect any real change in the status quo. Otherwise punk strikes me as being at first, a fashion, second, very naive politically and, third, obliquely nihilistic. I think nihilism is the most promising direction for punks to take if they don't get their shit together and quick. You can't skate or slam your way into social change, nor can you drink away social problems either.
D.R./ 2530 Fairmount Blvd/ Eugene, OR 97401

DEAR MRR:

Regarding J. Mercieca's letter about chaos, idealism, anarchy, nihilism, etc: O.K., if there is no outward social control, yes, there would be no laws, no government, no police--this might be called anarchy. However, if in addition there was no inward social control (such as an individual choosing not to kill his neighbor who wouldn't pay him back or who fucked his wife because he realized that if everyone did that he would stand a good chance of getting killed), you might call that chaos. If a person preferred to live with the chance of getting killed, robbed, raped, or swindled in order to have the freedom to do so him(her)self, you might call that person a nihilist, although they would probably resent it. As far as getting enough to eat, learning how to read, having a place to live, etc., are concerned, well, obviously a person has to produce these things for themselves if they do not live in an organized system which mass- produces education, food shelter, clothing, etc. This is a specialized system, which is why people get boring assembly line, office, or service jobs where they are always doing the same thing over and over again, and have to buy the rest of what they would normally have to produce or do for themselves, did they not live with millions and millions of other folks. So if there was not government-sponsored education, you'd have to teach your own kids/friends/ whoever, to read and write, sew, cook, grow food, hunt, build houses, If IF there was no government-sponsored police department (this includes the military), you'd have to protect yourself from muggers, rapists, arsonists, etc. In other words, if you wanna stay alive and you don't want someone to tell you what to do, do it yourself! The danger with mass government and mass police force is that they accumulate mass weapons to "protect the innocent", i.e., themselves. The capitalists protect their capital from the communists--if this nation was taken over by communism or any other form of government or NO government, all the privileged would lose their privileges. And they won't let THAT happen, no sirree, so they accumulate weapons and paranoia to protect their own interests, with absolutely no concern for yer average citizen, who is not rich enough to buy his/her very own MX missile to protect him/her own interests. At this point in the game, destruction of the government might be a good idea, because it has the power to destroy far more people than any nihilistic or chaotic individual does (except the heads of the government). Also, you say that anarchy would be the heyday for every psychopath there is? Well, does the military not specialize in murder? And kidnapping--what of all those missing persons in South America? (No anarchy there). Do not the corporations specialize in robbery? Everything already IS legal--for those in power. And every revolution only seems to cause new people to come into the very same oppressive power. The basic flaw is in the human heart and mind, and NO ONE is innocent. Please respond if anyone has a good idea.
Melissa Widell, 440 Locust St., Santa Cruz, CA 95060

Dear MRR Readers:

I've sat and stewed in my rage for too long and it's time I got it out of my system. My beef is that I am sick and tired of anarchists who don't know what the fuck they are talking about. These people seem to think that they are being "progressive" when in actual fact they are just a bunch of reactionaries.

First let me start with their basic premise which is that they disagree with the present organization of the state. This is great and I strongly agree with it, but I don't agree with where they take it. For example, a Toronto group recently proposed direct action against the Ontario Hydro building. That's great but what are you going to do without electricity? Answer: retreat back into the dark ages. Seems pretty reactionary to me.

My point is that, while we may hate what these companies are doing, we have to deal with them in a way that is not going to stop all progress in our society. The only way to do this is through a new government which will take over the companies and have them operate by the will of the people and for the people.

It's important to remember what anarchy means, total absence of government and a resultant chaotic society. It would only work if man's nature could be completely changed. Obviously, this is not a great probability so anarchy can't and won't work.

However, this is only my opinion. My real point is that no political alternative will work if the people proclaiming it don't understand (a) what it means and (b) what other alternatives exist. The way some of you write, a person would think you feel that communism is "the biggest threat to America today," just like the rednecks you hate. Wake up, folks! There's a whole political spectrum out there. Don't just jump on the anarchy bandwagon, go down to your local socialist bookstore and so some reading. I promise it won't be painful.

Special note to CONFLICT

Take a good look at the definition of nihilism and you'll discover it is destructive, NOT progressive. Also note that nihilism has been connected with all areas of the political spectrum, including the latter years of Hitler's reign.

That's enough sounding off for now, hate mail can be sent to:

Steve Beaumont
c/o Radio York
York University
4700 Keale Street
Toronto, Ontario
CANADA
M3J 1P3

To Central Florida Bands:

Thrashers, skate punks, surf punks, 'n serious scenesters. . .A few of us would like to get a hall show together for later in the summer, to help bring "the scene" (what little there is) closer together. We need Central Fla bands willing to travel to Daytona Beach for the gig. (We want to make it "non- violent" so we can play again). Any bands who are into a fast 'n loud, thrash format/ similar, please write me soon. This will be an all-ages show, so all you skate punks, surf punks, and serious scenesters are most welcome. Watch MRR for further into, or better yet, write: Dave Wright, c/o PO Box 330484/ Coconut Grove, FL 33233. (904- 672-0721). Do it! (PS--Financial backers also welcome!)

Dear MRR:

In response to Pat from Boston's letter in MRR #23: I'm the lead singer of a Boston hardcore band. Not all the harcore bands from Boston have jumped ship. Quality HARDCORE can still be found in the names of CANCEROUS GROWTH, PSYCHO, NO SYSTEM, among others. So you see, the scene is not dead, but it is ailing. Most of the problem, as I see it as an insider, is the attitude of the promoters who book the prominent clubs. I'm specifically refering to the promoter of the Paradise Theatre. The Paradise was once the premier hardcore venue, but as of late he, Joe Viglione, seems to be more involved in fucking thrash bands over. Case in point, my band and I have recently had the opportunity of being fucked over by Joe the Vig. "Oh sure," he said, "you guys can do a HARDCORE gig at the Jumbo (scum pit)." What he really meant was we could do HARDCORE while the other two bands could do some fucked up top forty bullshit. Of course we knew we were set up but, what we didn't know was we were to be fucked up by an inept soundman, who pulled the plug after four songs because of musical prejudice. Worst of all, besides not geting paid, they had the audacity to accuse us of stealing one of their (cheapshit) microphones. The very idea that people actually stayed to hear our set, pissed them off so much even the bouncers were trying to strong arm us, and everyone that even looked remotely HARDCORE. What they didn't realize was, we hang and bang in the gym, and we don't back down from anybody. WE don't look for trouble but, when we meet these kinds of obstacles, we do retalitate. This is an example of the kind of attitude that is bent on destroying HARDCORE in Boston, and why so many of Boston's premier HARDCORE bands aren't thrashing any longer. If the Boston HARDCORE fans want their voices heard, then write: P.T.L. KLUB/ 14 A PLYMPTON ST./ WONURN, MA 01801; we will see to it that it goes to the proper

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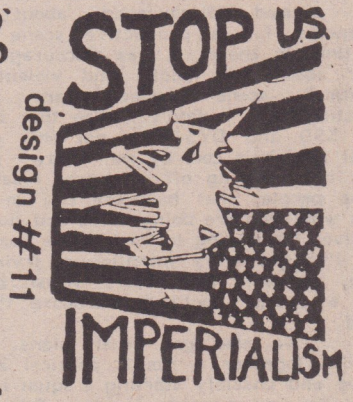

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channels.

In conclusion, let me speak for P.T.L. KLUB and say it will take a combined effort between the bands, and the fans, to keep HARDCORE GOING. And we vow to see it through.

Yours truly,
DR. DEATH
P.T.L. KLUB

Dear MRR-

Que pasa? First, congrats are in order to you MRR folks for making the massive effort to cover, communicate, and inject a little theory, brains, and hard analysis into the international punk scene. Who knows where this unruly movement is headed? But we need to remember to keep pushing (whether we're all "united" or not) to make it a valid, informed political movement on the frontlines. I've gone through lots of ups and downs in my thinking about what can really be accomplished by the aware, politically concious people (I hate the word "punks")who make up the ranks of the hardcore scene. True, it's "only rock 'n' roll" and we need to keep that in perspective as we begin to wake up, look around, and decide how to make our aims more widely known. We need basically to, if we take all this talk of the system's crimes seriously, work beyond the scene for an alternative. I could go on preaching indefinitely, but I need to get down to business. Remember, if you're serious about political activism, there are things more vital than the "scene" and fashion. Mohawks can get you busted - I know - and there's more important statements to make. So let's get cracking!

My main reason for writing is to respond to Pat from Boston, who was bumming out last issue about the sad state of the Boston scene - specifically the anti-hardcore backlash from some of the old prime movers of old Boston HC crew. Pat seemed discouraged about the prospects for a productive scene ever starting up there. It was discouraging to hear about how idiotic and violent the "mature" scene members are about rejecting HC. I didn't realize that bands like SSD and DYS were not only going metal (which is cool by me, I say - judge not) but slagging off hardcore. I say, to these people, that hardcore can co-exist with what you are doing. Live and fucking let live! I'm moving to Boston this summer, and I've got every intention of trying to form, not only a hardcore thrash band, but a (gasp!) political hardcore thrash band.

I've also got other plans. Like getting together a youth political action group and possibly starting a squat in the city. So, my message to you, Pat, is - take heart. The old Boston crew can do as they like- there's still room for intelligent hardcore in any city. And I'll lay even money that there're others who feel the same, and this summer should see some new blood come into Boston.

If things connect and people communicate, anything can happen. That's how hardcore and the accompanying political consciousness has come as far as it has. To quote THE MOB - "now we're at the crucial point". I'd also like to establish contact with any folks in Boston area who might be interested in conspiring with me on any of the above schemes. Ted DeBra, c/o TMS/ Rindge, NH 03461

LANSING- Lansing's fucked. I'm a human being who is a skin in the summer and long haired in the winter. I like metal (Ozzy rules!) but I also like 'real' music. I sing for THE ARMY OF GOD, a new band that does political country western thrash rockabilly metal. I don't know why we bother, as there is no scene worth mentioning.

We used to have a strong scene, but it seemed to slip away before our eyes. Maybe it will be resurrected this summer. The problem is finding places to play. There must be 2 or 3 hundred punks (people who might come to a show), but there are no bars, and the cops are a pain in the ass. We could have shows if someone would just open up their house, but everyone is waiting for someone else to do the dirty work. We started a BYO club to try to put on shows (there are some real cool people who live out in the suburbs in this shithole called Okemos), but all we seem to be able to come up with are benefits, which leave no money to pay out of town bands.

If anyone has any suggestions on how to solve our problem, or if any nearby (100 miles) scene wants a band to come play, write me or call Raphael/ 2227 Hamilton Rd/ Okemos, MI 48864/ (517) 349-2652.

Tim Y:

Just a quick note on contacts in Seattle. Hopefully bands can get ahold of us for shows without going through the Rock Theatre which is lame. These are "Seven Inch Smoke" contacts: Lia--(206) 363-3841; Perry--(206) 323-2061; John--(206) 325-6642.
Anthony Triage/ 720 Broadway, #5/ Seattle, WA 98122

Dear MRR:

I was going to write a scene report, but recent events have made a cynic of me, so I'd prefer to write a free-form tirade. I am sooo fucking pissed off! Things are getting fucked up in Austin and I'm mad, mad, mad!!! It's a tired subject, I'm sure, but I'm talking about VIOLENCE AT GIGS!! Austin used to be so cool--it's changed in lots of ways in recent years (for the worse), but this gets to me more than anything! Man, usta be you could go to shows and never see a fight. Now, you can't go out without seeing a fight! Now, last night's show at Liberty Lunch (EXPLOITED, UK SUBS, CRIMINAL CREW) there was so much trouble that the club has banned hardcore shows indefinitely.

This is not "outsiders" causing fights-- it's people within the scene--people who think they are so fucking cool. Now Look--they're so cool that we've ALL LOST the BEST club we've ever had access to in the whole fucking town since Rauls. Now my favorite bands--my friends--have nowhere to play but two teeny, tiny clubs called The Beach and The Continental Club. I am sick. Excuse me, I have to go throw up!
Laura C
PS--In case anyone wonders, I don't bring Natalie to the shows anymore cause I'm afraid she'll get hurt! It's too bad, too, cause she likes to go with us.

Dear MRR:

I live in an unimaginative suburb of Washington DC where people label you like mad. "Hmm...lessee, wierd hair, too much eyeliner - hey, you're a punk, right?" Wrong, asshole! I'm a teenager, like you, drowning in the shit they keep piling on us. My escape is music. What's yours?

At our school the 'hardcore' scene is just developing so no one has interest in anything but pure punk. Mention something like VELVET UNDERGROUND and all the nouveauxs are stupified.

It's great to read a magazine like MRR written by a bunch of intelligent people who don't have their minds nailed shut and coated with barbed wire.

If anyone is in the same or similar situation at their school (I'll bet there are millions), write me and tell me how you deal with it.
Roo/ 13532 Tabscott Dr./ Chantilly, VA 22021

Dear MRR:

I'm fucking sick of all these male band interviews where they always have to slip in something about getting laid! How 'bout the girls? How 'bout giving them a chance to get their licks in? Most girls I know have 100% dirtier minds. . .if only you could hear. . .
Mars
P.S.--and to bitch on. . .I think it's totally sick of BLACK FLAG to record Charlie Manson's songs. . .what are they condoning?

Dear MRR:

Late last year the New Zealand Prime Minister, David Lange, declared New Zealand a nuclear-free zone, which means that anything having to do with nuclear weapons or warfare are banned from the country. This includes American warships, since some of them are nuclear powered, and it is a U.S. policy not to state which of their ships are nuclear powered. Predictably, this decision was attacked as "irresponsible," "making nuclear war more likely," "Opening the door for the Russians," and so on, by the mainstream press and American government officials. Needless to say, this is a giant step towards peace and sanity in a war-mongering world. Mr. Lange showed enormous courage by challenging the United States and its war machine. Finally, someone in power shows us that he has a trace of sanity, so we should try to support him as much as we can. I suggest that everyone write a letter to Mr. Lange and show him that there are some Americans who aren't jingoist, war-loving, close-minded idiots. The P.M. is being criticized all over the world, so he needs some support. Write today and get your friends to write. This is one chance to affirm life instead of death. Give yourselves and the rest of humanity a chance to live. Write to: The Right Honorable David Lange/ Prime Minister/ Prime Minister Dept./ Parliament Bldg./ Wellington, NZ. Thanks.
Bob Mrozek/ 3034 Highridge Rd/ La Crescenta, CA 91214
P.S.--Any who agree that life is better than death and that love is more fun than hate, I have a magazine, controlled chaos. Politics, poetry, opinion. Unbridled creativity and deviant philosophies in magazine form. Small donation to above.
P.P.S.--Doug Glavitch, Aaron Graham, Nicole Ferretti, J. J. Moran, Carl Sai, Robert Lopez, d. rinelli, Kenny Simmons: please get in touch with me.

Hello everybody:

This letter is aimed mainly at American "punks" who've had experience in Europe or European "punks", but also just anyone who thinks they can step forward and offer some advice or information. Lately I've decided that what I need is a change of surroundings. I've really decided that I would like to live in Europe, at least for a while. I have several places in mind: Holland, Belgium, Germany, or Finland. I particularly need info on squatting, on how I might be able to support myself financially, and on how well I can get by simply speaking English. Also, should the fact that I'm from the U.S. cause any problems for me? Any help that anyone can provide will be deeply appreciated. Thanks a million! Tom Krettler/ 4161 Forest CIR/ Roswell, GA

Dear MRR readers,

I feel the necessity to respond to Glen Freidman's column in issue #25 because in it's brevity I feel it generalized and over simplified the issues of record contracts, royalties and costs. I'm really hoping that people haven't run to their record labels with the information Glen supplied because it could lead to a lot of conflict and misunderstandings.

It was way back in issue #2 that I wrote a lengthy article about record labels and in issue #6 that East Bay Ray wrote his rebuttal to my article. Although I know a lot more now than I did then, both of these articles may be interesting to anybody who may want to research the subject further.

Firstly, there is a fundamental and philisophical difference between a percent of profit royalty and a point royalty system. It's not true that only major labels use a point system as many indies also do. It is not a bad system as was infered in Glen's column. The distictions that need to be made between majors and indies are creative and financial control, advances, and distribution. The point system isn't inherently bad nor is it the area where conflict usually arises. I want to breifly outline the differences between these two types of deals and how the philisophical aspect is a matter of preference.

As the costs of making a record vary so much, a blanket statement that as artist should recieve one dollar per record in royalties is highly misleading. Time spent in the studio, size of the record, colors involved in printing, inserts, sleeves, number pressed and printed, and variable manufacturing costs are all a part of a record's actual cost. There is also promotion which can be as cheap or expensive as you choose depending on what type and how much you do. The quality of the material and name recognition are also big factors in determining how many will sell. The price of the record in combination with all the above determine what a band or label's profit or loss will be.

For example: A 7" single with a xeroxed sleeve just won't cost you as much as a full color covered LP with an insert. And generally speaking, that 7" single won't sell as many as an LP. There are records that sell 50,000 and some that sell 100. All of these variables make it hard to swallow that every artist should get a one dollar royalty per record.

There are many reasons for labels to choose one system over another. The smaller the label the more likely they'll choose a net profit split. This allows them to recoup the money they spent before they or the artist makes a profit. If a label only has one or two records on their label, this is a managable arrangement. For a larger label it can be a bookkeeping nightmare to keep track of every penny spent on each record. If there is a trusting situation between the band and the label, then it is easier to assume that this accounting is accurate and a percent of profit split is a very logical method to use.

The point system is much simpler. Once a suggested retail price is decided on, the artist gets approxematly twelve per cent of that price times the amount sold. The label only receives the distribution price which is about fifty per cent of the retail price. Plus, the artist always receives mechanical royalties (unless they are waived) as they do on a percent of profit split. (To date, that is 4½ cents per song on a 10 song LP times the number sold.) Therefore; it doesn't matter how much the label spends - only what they sell. For larger indies or majors it simplifies the bookkeeping and keeps them closer to budget. A small label might not be able to guarantee this amount of money but that doesn't make it a bad system. The bottom line on this is that a band that's been around a few years, has a few records out and sells plenty is going to want that guarantee. And since the risk for the label is smaller, this seems reasonable. A band that's new won't get a guarantee as easily because the label won't be able to afford the risk.

Financially speaking, (with a band that sells enough records to make a profit) the fifty percent royalty split plus mechanical royalties, a straight seventy per cent with mechanicals waived, or twelve per cent of retail with mechanical royalties comes out very close dollar wise. Run some numbers on your calculator and you'll find the difference minimal.

Once you get to re-pressings, the cost per record goes down. If you're dealing with a fifty per cent profit split you won't see any money until at least this point because the label will be recouping their expenses and spending more on the re-pressing. But in the long run the artist could make more money then otherwise. With a point system the label could make a little more money in the long run but it will take them longer to recoup their expenses if they ever do. Plus, the artist receives sales royalties from the first to last record sold. So in a way, the artist pays a little for the guarantee but the difference is very small. Also, mechanical royalties are considered a cost. So in a fifty percent split the artist pays for half of their mechanical royalties. But at least they know that they'll see some cash, as many records don't break even and some labels spend a lot of money.

The thing that Glen was right about is contracts. Contacts are agreements and a good way to know what to expect from each other; what each is willing to do and spend. There are a million ways to arrange a record deal and they should work out for both the record label and the artist without ruining either.

Well, even this explanation is simplistic but it sure proves on thing that capitalism is great fun, right? Any comments are encouraged. Thanks for listening and best wishes,

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As one who has no sexual preference, it's rare that I complain about getting it from both ends. . .but this is one of those rare times. Like a sixties radical, the world seems to be shouting at me, "Either you're part of the solution (that means I'm on their side), or you're part of the problem (that means I'm on the other side)."

Well, buckaroos, I'm on no side. Or, putting it more exactly, I'm on the side of the person whose either doing the right thing at the moment, or getting fucked over by someone who's doing the wrong thing.

This is what happpened: A bunch of people jumped on someone at a hardcore show. The JUMPEE was associated with someone else who wrote something that the JUMPERS didn't like. The one who was jumped was a friend of mine and that probablly made me move faster, but I think (hope) I would've done the same for a stranger. Oh no, I wasn't (all five foot four of me) a hero. I did more ducking than punching. As a matter of fact, I didn't do any punching, but I was on the right side.

Now people say I sided with "them". In a way that's funny because for a long time THEM were saying I was on the OTHER side. So how do you decide which side is right and which is wrong? I'm glad you asked me that. Here are the rules:

1) If a person calls you a nasty name, you have the right to call him/her a nasty name back. You don't have the right to run them over with a truck.

2) If I wear a sign on the back of my jacket that says KILL YUPPIES, then Yuppies have the right to emblazon their leisure suits with a KILL ASSHOLES sign. They don't have a right to treat me to the business end of an M16.

3) If someone is being hurt and is unable to protect themselves you have a right/duty to help them. Some New York hardcore kids were brutal to a gang they saw trying to rape someone. The kids were right to act as the way they did.

4) It is wrong to attack someone physically because you disagree with their ideas. It is even more wrong to physically attack someone because their friends disagree with your ideas. This is simply bullying and intimidation.

5) Violence in itself is NOT wrong. *There is such a thing as a fair fight.* In order for a fight to be fair, both sides have to be equal in size and numbers, and--more importantly--both must agree to the fight. The only exception to this is in the protection of someone who is being immediately physically and unfairly attacked, like in the rape case I mentioned before. In that case, you can stomp the shit out of the attackers.

Okay, I know this column is weird. It's not funny and it's not outrageous. But this is a special time. A pal of mine got hurt and it was for a stupid reason. I've got to do what I can to try and make sure that it doesn't happen again. I hope a look at these rules will at least start people talking.

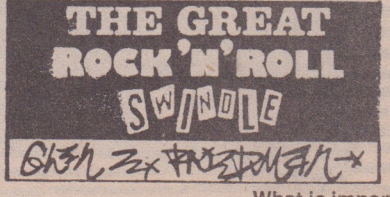
As for me: Remember, if you think I'm on your side, YOU'RE WRONG! If you think I'm on the other side, YOU'RE WRONG! I've got friends and enemies on both sides, but I'm in the middle, or rather, on no side at all.

In my column last issue, I touched briefly on the subject of corporations (the hostile "takeover" of corporations by other financial corporations). Curious entities, these corporations. Some of them have yearly assets larger than the Gross National Product of many countries. Some of them pay their top management more than presidents or kings receive. Some of them have "security forces" or Intelligence Units of their own. Some of them are involved in overthrowing or controlling foreign governments (United Fruit in Guatemala in 1953 or ITT in Chile in 1973). Some of them are involved in doing "jobs" the government can't do because of popular opinion against such clandestine operations (Congress prohibited funds to the "Contras" in Nicaragua, but the Reagan Administration is trying to find "private" ways of funding the mercenaries). In other words, corporations have a life of their own, outside the realm of public scrutiny, and for good reason--these financial organizations are the true rulers of the United States, regardless of who is "elected" to the Presidency or Congress. The "revolving door" between business and government is well-documented--every cabinet or high departmental position within the government is staffed by corporate executives "on loan" from the business world. And through their PACs (political action committees), the corporations are able to "buy" the men they want in office, to buy votes through the massive infusion of money into campaigns for "their" candidates-- something the Supreme Court seems to have no problem with. Corporations receive public funds (our tax money) to bail them out if they fuck up financially. They can get "their" men in government to allocate public money to finance scientific research (Star Wars research), which the corporations will later use to reap huge profits and contracts (socialism for the rich, it's called).

Mussolini called his Fascist state a "Corporate" state, modeling Italian society after corporate structure, with power flowing from top to bottom (the opposite of democracy). There are no public constraints on decision-making that way, and those of us who live in Corporate America ought to recognize that we too live under such a set-up. The real power and decision-making in the U.S. flows from top to bottom, implemented by a technocratic bureaucracy, with a public facade of "democracy". As the corporations gobble each other up, becoming more and more monopolistic and monolithic, what few rights we have are becoming more and more threatened. When public will can be subverted by the "invisible government" of the private sector (domestically, as in determining what politicians will be elected and "owned" and where money will be allocated; and in foreign policy, as in instigating and financing coups or counter-revolutions, or by such economic policies as investment in reprehensible governments such as many corporations did in Nazi Germany before or as they do today in racist South Africa. Students trying to force their insitutions of "advanced learning" and humanities" into divesting billions from corporations that do business with South Africa have found their Board of Regents to be mostly corporation executives with a vested financial interest in maintaining capital investment in fascist or authoritarian countries that supply a cheap labor force through intimidation).

Where am I going with all this? Not until we the people can force control over the corporations, or dismantle their power, will we live in a democracy. Hopefully, the South African divestment movement, and the move to make certain foreign policy "private", will force public attention on this gravest of threats. For me, the reall battle of the '80's (and '90's, etc., etc.) should be for public control of corporations, those mini-fascist states within our States. Call it "socialism for the powerless" if you want, or "economic democracy" as some others do. I call it our only hope for survival.

One minor note on one type of corporation. Last issue, Glen Friedman, in his column, congratulated Lisa Fancher and her indie Frontier Records label for signing a distribution deal with Island Records, a major label. The argument that's usually advanced to substantiate working with (for?) major corporations is that "we will reach a wider audience with our message." I find a fallacy in that logic because, the importance of the lyrical\or musical contents aside, our (punk's) main message is our independence. Our real threat lies in our existence as an alternative, be it through indie labels, zines, promoters and clubs, or bands. The Do It Yourself ethic is the real challenge to the status quo. It disturbs me greatly to see indie labels hitching on to major, or to see so- called "radical" bands trying to sign to majors. As the lesson of the CLASH should teach us, it's the medium not the message. While no individual band, zine, or label has any real strength by itself, it is our collective unity of networking and cooperation in creating a true alternative culture that will eventually present a source of opposition.



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Ken Stitcher, GSA field office director in Montgomery, said he will have the lights put right.

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YOU WANT CROSSOVER? CHECK THIS SHIT OUT!

Is it time to consider 'de-punking and de-metalizing' some teens?

By Ellis E. Conklin
United Press International

LOS ANGELES — They see themselves as playing and living on the edge with a defiant fury — the punk "rockers" and the more aggressive heavy metal "stoners" who glory in their tight black leather pants, boots and black gloves, often speckled with studs and filed spikes.

They dance with a frenzy and worship the angry music and band members of such groups as Suicidal Tendencies, Septic Death, Nazi Punks, Slayer, Sex Gang Children and Social Destruction.

Drug and alcohol abuse, sexual recklessness, satanic rituals and outrageous behavior and rebellion against all forms of societal authority are part of the culture.

For the extremists, so is self-mutilation such as burning "happy faces" on their arms with cigarette lighters and cutting crude slogans into their thighs and arms.

Is punk and heavy metal a passing fad for most teen-agers, just another generation showing its youthful antipathy for the establishment?

Or is it a peril to society that must be halted by using various "de-punking and de-metalizing" techniques, as some members of the psychiatric community are now advocating?

Apparently, the notion is growing that a small percentage of true believers in punk and heavy metal are dangerously out of control, acting out their faith in the nihilistic message of the music to where they end up in juvenile courts, mental hospitals. Maybe even cemeteries.

And that they should be "de-punked and de-metaled" before it's too late. More than 150 parents, teachers, probation officers, psychiatrists and police who turned out for an all-day conference in Pasadena earlier this month to discuss the potentially evil effects of the punk and heavy metal culture.

Punk and heavy metal paraphernalia was passed around. Chilling stories were told like the one about the 15-year-old "heavy metaler" who smashed all the furniture in his parents' house and beat his mother about the face.

A videotape called "Spikes and Studs" was also played showing young women tearing away their clothes and offering their bodies to the musicians.

Titled "Sound and Fury," the conference — one of the first to be held on the punk-metal phenomenon — was sponsored by the Back in Control Training Center in Fullerton, which started up recently by two former Orange County probation officers to teach parents what to look for and how to get tough with their children.

For center directors Greg Bodenhamer and Darlyne Pettinicchio, punk and heavy metal — particularly metal — is public enemy No. 1.

They maintain there is a direct link between the aggressive music and lifestyle, and teen-age suicide, homicide and self-inflicted wounds.

"These kids have been totally brainwashed by this stuff. They've got to be de-punked, de-metalized," Bodenhamer said.

He and Pettinicchio point to some well-publicized cases over the past year:

- Last October, 14-year-old Jennifer Newton was sentenced to 25 years in prison for stabbing and bludgeoning her mother to death in Fullerton. Prosecutors said Newton and her boyfriend were absorbed with heavy metal music.
- Last August, two teen-age San Bernardino boys, described by authorities as "into the heavy metal scene," were accused of murdering a 15-year-old boy who passed out and was shackled to heavy milk crates near his home.
- In January, a 14-year-old boy was found by his parents bleeding in his Santa Monica bedroom after he sliced his knuckles with a knife and scrawled a giant "A" for anarchy on the wall. He survived.

Not everyone shares the somewhat alarmist position that surfaced at the Pasadena conference.

"I really don't think they're any big threat," Los Angeles police Detective Harry Andrews said. "Sure we arrest a few of them for dangerous weapons like attaching spikes on their hands. But really, you know, people thought we were crazy too (in the '60s)."

As Dr. Rex Beaber, assistant professor of medicine at UCLA, explained: "I would make the argument that in any given time in history, there's always been a percentage of young people who are nihilistic, despairing, with psychological disorders and into a lot of drug use.

"But I also think it's a mistake to say the music promulgates the nihilism, although the metalists will reinforce violent, crazy behavior."

Opinions, however, are mixed and emotions are running hot.

"This whole movement is about hate — hating your school, your parents, everything," said Reevah Simon, a psychological social worker at USC Medical Center. "Punk and heavy metal just teaches them that the world is worthless, that it's hopeless and there's nothing to live for."

Simon recalled treating one 16-year-old she claimed was obsessed by the heavy metal scene who slugged it out one night with his parents when they ordered him to stay home.

"He went wild, smashing the stereo and everything, and his father had to sit on top of him in the back seat of the car while they were riding to the (mental health) clinic," she said.

Although punk and heavy metal are used interchangeably by outsiders, there is a difference.

There's a consensus that punk had its origins in the white industrial ghettos of England in the late '60s and early '70s.

For the punker, the dress code covers the spectrum; the hair is short and often dyed several colors. And the music suggests a certain desperation and hopelessness about the world.

The punk symbol is an "A" for anarchy. Shock value is vital. The true punker may autograph himself with knife cuts across the arm or run a safety pin through his cheek.

By contrast, there's more militancy, almost a fascist strain to the heavy metalers. The black, spike-strewn uniform is important, and metalers, unlike punkers, wear their hair longer and cropped on top.

The music is macho, sexist, and strewn with satanic messages. Examples of metaler graffiti: "666," "Kill Them All," and "NATAS" (the latter is Satan spelled backward, a word often chanted at heavy metal concerts).

Bodenhamer said the key advice he imparts to parents is for them to take total control of their adolescent and demand that they have no association with anything or anyone having to do with punk or metal.

"If they get violent, I tell them to call the police and make a citizen's arrest," Bodenhamer said. "You have to treat them like children. Follow them everywhere, get the names and address of their friends. Complete surveillance. You've got to make them see that they have no choice but to obey."

Bodenhamer, a consultant to schools, probation departments and social service agencies, claims he's worked with 400 to 500 parents and never had a failure "if they just stuck with it and showed persistence."

This "tough love" kind of practice runs counter to the prevailing thought in most child psychology circles, however.

Santa Ana child psychologist Benjamin Amerson acknowledges the Bodenhamer method is gaining some acceptance, but, he warned, "The parent does stand the risk of losing complete control over the child. A lot of time, it's better not to overreact. Patience still counts for a great deal."

BUT THIS IS REALLY COOL!

Associated Press

Warning: 'Mines'

The warning early today that San Francisco Bay was heavily mined, brought out police cars, Coast Guard boats and even the Navy. But the cops soon found that the 20 "mines" bobbing along the shoreline were balloons. Yvonne Linebsrger, above, of S.F.'s South End Rowing Club inspects one. It's studded with Styrofoam coffee cups to look like the spikes of a mine and painted black. Handbills posted on buildings said "Warning! the Port of San Francisco has been mined." The cops arrested Claire O'Brien and Vickie Rowe of San Francisco, who said, "We're just punkers."

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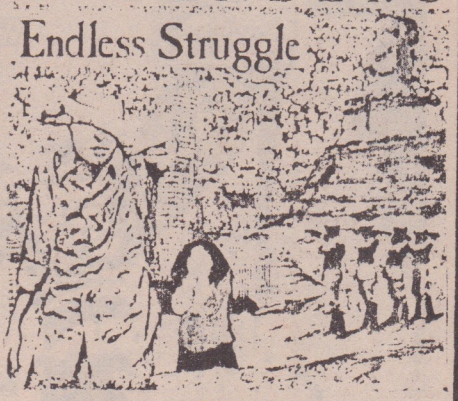

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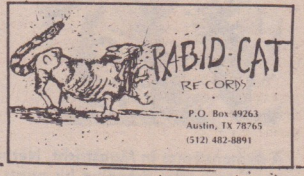

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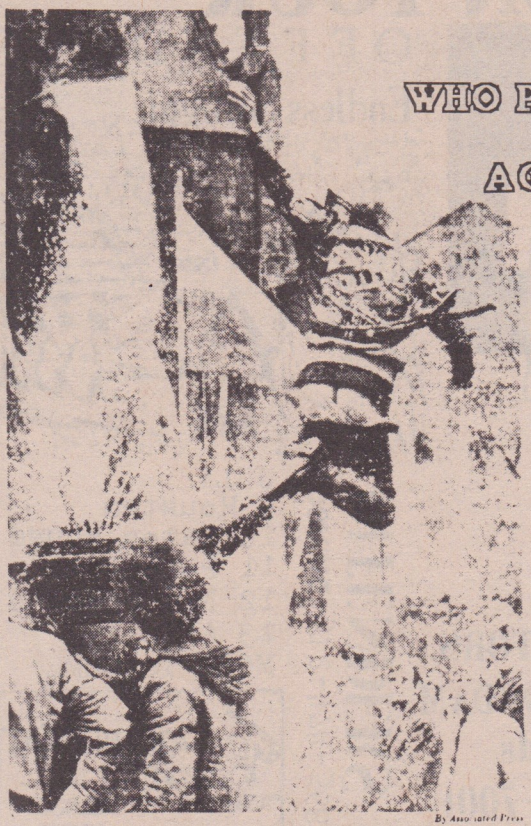

By Associated Press

A demonstrator in Maastricht, Netherlands, jumped from a fountain after dropping his pants as the pope passed by

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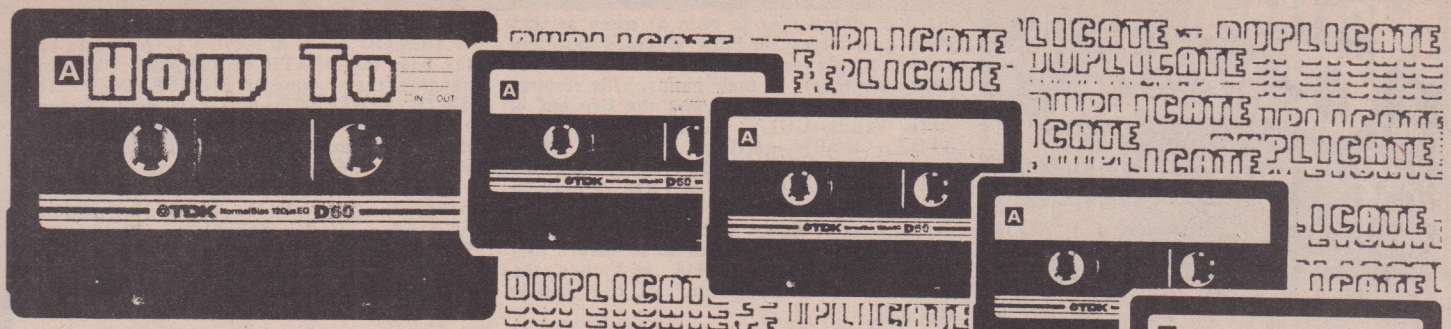

You and friends are distributors, label, editor, writer, publisher, mail order outfit, producer, agent, president, financer, cooperative indies, employee, boss, secretary, promo dept., and maybe artist sometimes, who knows.

These are ideas that have worked for us (thanks Dave).

-Only do what you want. Use at least TDK-D (their cheapest), if you can. 4 for $1 tapes often are shit in a year. I think BASF & Memorex are bad and TDK & Maxell are good. If possible, use a double deck, Technics is good, or any 2 decks together. File with the city if you expect to be around to pay taxes (it can avoid hassles later on). Put some ad somewhere asking bands to send you their tapes (or bands you know, whatever). Work, communicate & share with others. Different people have different strengths and weaknesses. Make an info sheet to give each band. Be sure you have the permission of each band to use their tracks. We give 2 copies of the tape to each band. No need to time the songs when making the master. Just put the songs on in the order you want and at the end try to find a song or 2 so little blank space is left. We put the songs from each original tape sent, onto a single master (TDK-SA or whatever). Then, copy from it with little sound quality loss. Clean the deck heads and de-magnify every 12 to 14 uses. We like to leave as little space as possible between tracks--more fun, more music. Don't use songs that are shit. Use the best ones for a strong comp. Have fun. Advertise. We get 80% of our contacts & orders from MRR, but it never brings in enough to pay for the $20 to $50 ads. We trade tapes for ads with lots of zines.

-Try to answer all mail & fill all orders within 3 weeks. Expect a third of all you write to, to never answer. Expect to lose money on the whole project--punk just doesn't pay, unless you charge over $5 a tape and usually just ROIR and big business does that. Don't expect to sell more than 200 to 300 of any tape. Vinyl sells from 200 to 10,000. Oh fucking well. Mail 1 tape at first class rate, .73¢. Two or more at 4th class rate, .69¢. Don't use tape boxes when mailing overseas--too much $. Avoid glued or taped stamps and illegal phone calls, there is no free lunch. Some do it, I don't, we all choose. Don't send packages if they are weak. Use tape (not scotch or masking) to make the envelope strong just so they don't end up on the post office floor. Get inexpensive xerox when possible. Copy both sides of papers if you can. Keep all correspondence and use that as your records. Forget elaborate extra records, usually too much time (unless you have a computer). Put all correspondence in different envelopes, like for band mail, European mail orders, etc. Then, when you need to find 1 paper, you don't have to sift through 500, just 50. Never kiss anyone on the lips, ever. Maybe have someone in Europe, USA or ? make and sell copies of yer tape from a master you send them. They can give you 0 to .75¢ or punk stuff for each sold. If you're gonna be greedy, a liar, a cheat or fuck with people, then just get into rock and its agents, producers, big business and their big bucks/big asshole ways.

You decide on everything--yippie!

Chris/ BCT/ P.O. Box 16205/
San Diego CA 92116

SF BAY AREA--Well, after a few absent months, here I am. Have I been lax or what? Well basically, I've just been busy as a bee, you might say. So I guess I'll just try to pull it all together & let you know what the fuck's been happenin' round these parts...

I'll just dash into April for a second--wait--how about 7 SECONDS? Ha! Pretty good, huh? Well, this just stood out as one of the, uh, most positive shows in a while. The Mab was packed--kids just poured out of the woodwork for this one. And it was great--I was up front when the stagediving started, and it was all these minature people--and they'd just bounce off of your head!! It was intense!! The most fun I've ever had beind dove on! Also a great show by SOCIAL UNREST. They have a new lp coming out soon on Libertine Records, so keep yer eyes open.

Starting off May was the "show of controversy"--AGNOSTIC FRONT, VERBAL ABUSE, & the FUCK UPS. It was really muddled--first it was s'posed to be at the Mab, then was cancelled, then was at the Sound of Music. First it was an "Anti MRR" show, then it wasn't, then some "Rock Against MRR" flyers were seen around. Lots of people were getting intimidated into not going, and others just didn't care. ANYHOW--I just wanted to go. I had never seen AF, and I wanted to see this show for myself, and I really like the FUCK UPS and VERBAL ABUSE. So, no problem. Great tight sets by both the FUCK UPS & VERBAL ABUSE, and as far as AGNOSTIC FRONT--really strong and powerful music, and sure got the maniac pit writhing (and yes- there were plenty of skins--probably the most I've ever seen in one place, but no real hassles). The only problems I had were when they kissed the american flag before hanging it up, and their rap to their buddies from the LA Front who were up here for the show, and the "Skins Unite" feel to their set. After the show there was a minor riot involving some of the crowd and some of the Tenderloin locals...add a little racial tension and a lot of chaos, confusion, and broken glass--and it ended with someone getting their throat slit. It was intense, to say the least. And why is it that whenever you see real blood it looks so fake??

And hey--on a much lighter note-MADONNA came to town. You know, on her "Virgin Tour". What a gal, huh?! And guess who was touring with her? The BEASTIE BOYS!! Oh, I didn't get to go, but got to talk with the BEASTIES for a bit. They seemed to be pretty blown away by this kind of a tour.

Oh. I've decreed May to be the "Month of the Double Bass Drum". Why? Because all of a sudden we had 3 bands use 'em- DOA, the UGLY AMERICANS, and REDD KROSS. I really like how powerful it sounds from having heard a lot of metal bands use them, so I was just stoked.

OK. I'll start off with the UGLY AMERICANS visiting from North Carolina. Incredible show by them--about the tightest set I've anyone do in a long time. From one song right into the next, and really powerful. I don't know how they kept it up. On the same bill was STILL BORN from Syracuse, NY. They're a good, fast, band--and their singer has the weirdest presence--I can't wait to see 'em again. Also the same night we got treated to an incredibly childish move by the FACTION. Seems that the door didn't take in even as much as they were guaranteed--so they stomped out and refused to play until they had $150 (of the $200 door take) in their hands. This resulted in PARIAH getting $30, and the two out of state bands--UGLY AMERICANS and STILL BORN--getting $30 and $16, respectively. As far as I'm concerned, this was pretty lame of the FACTION. I may be pretty idealistic, but where the hell is support among bands going? It pissed me off that a friend and I both paid our $5 to ensure that the bands would get paid, and then the FACTION ends up gettin' all the money. Hmmm.....

Well, more interesting BS that night courtesy of MGP (which stands for Money Grubbing Pigs--seriously). What was billed in the paper as ADOLESCENTS, CIRCLE JERKS, WASTED YOUTH, MENTORS, & DI appeared as WASTED YOUTH, ABANDONED, MENTORS, & UGLY AMERICANS. I can't really decide what pissed me off more-- seeing all these people who had been ripped off by coming to see a bogus lineup- or just seeing all these people flock to see all these big name LA bands when they don't support local and out of state bands. I don't know for sure, but it bugs me. But, more fun was soon to follow as I tried to help the UGLY AMERICANS get some money. Basically, it was a "what money?" type of situation. Craig from MGP had supposedly promised the "LA package" $1000, and therefore could only pay the UGLY AMERICANS 20 bucks. Gee, that sure sounds fair. I don't really understand what MGP's trip is, but I would definitly advise bands to be cautious in dealing with them.

Ah. Now back to fun (and more double bass drums). Kind of a mass record release party at the Stone with DOA, FRIGHTWIG, the DICKS, and the FASTBACKS. Great set by the DICKS, as always. And good luck to them on their upcoming tour--and congrats on the new lp "These People". FRIGHTWIG was amazing/ incredible/ amazing/*incredible* . Really. That's all I can say about them. You must check them out--and congrats to them on their new lp "Cat Farm Taboo". And then--DOA! Some people may give them shit for being too rock & roll, but I still like them (ok- if I'm a wimp, I'll admit it). Dimwit sure can blare on those drums--and what a bunch of goofballs those guys are!! Great cover of "That's Life" as an encore. And congrats as well to DOA on their new lp "Let's Wreck the Party".

Then I just zipped across Broadway to catch REDD KROSS at the Mab. INTENSE. They have a new drummer--Glen from PANDEMONIUM, who is fucking incredible!! Oh hey-and quite a rousing rendition of "Saturday Night" by the BAY CITY ROLLERS.

Then we round off the month with a visit by the SUBHUMANS and SCREAM. The SUBHUMANS were absolutely amazing--God! The intensity of them!!! And SCREAM--this was the first time that I had seen them. I was blown away!! And any band that has a Boogie amp can't go wrong in my book.

OKAY. And now, a bit of gossip....The AFFLICTED have been signed to Pregnant Records....The BLACK ATHLETES don't have Paul anymore- so as far as I'm concerned, they aren't the BLACK ATHLETES anymore.....New band to look out for-- the WAYOUTZ from San Rafael. Great 60's style psych....And another great new band to check out- the PSYCHEDELIC HALLWAY. They're an all-girl acapella psych band. Hey- check out the name of this song-- "There's Some Gluestick Over There For the Pieces of Your Mind". Amazing!!.....CHRIST ON PARADE are planning to tour--and maybe some vinyl?....New band from Tiburon called SPOILED CHILDREN. They're all under 15 and into skating--good luck you guys! And send pics!!....And news from CONDEMNED TO DEATH. Keith is moving to Australia to play bass for DEATH SENTENCE, who are changing their name to CONDEMNED TO DEATH SENTENCE. Scotty is now singing for VERBAL ABUSE--and loving every minute of it, aren't you? And Tim is moving to Florida. Good luck to all you guys--and keep in touch!!....Some promoter numbers, perhaps? Paul Rat/ 431-1326, DMR/ 652-1150, MGP/ 863-5190, Mabuhay/ 956-3315. Above are 415 area code. Also, Straight Razor at 408-737-8650.

Well, that's it for now, gang. As usual, send me pics and info of your local bands--and any other info as well, to PO Box 988, San Francisco, Ca, 94101. Chow for now, catchya later, and all that junk. Hey, and if you find any cool stuff on the street--save it for me! Bye--KENT!!!!

P.S. Pus says "SAMHAIN played a really good show at the Mab with 'true believers' traveling from far to sing along, including METALLICA guys headbanging. Who says there isn't a crossover?"

SCREAM

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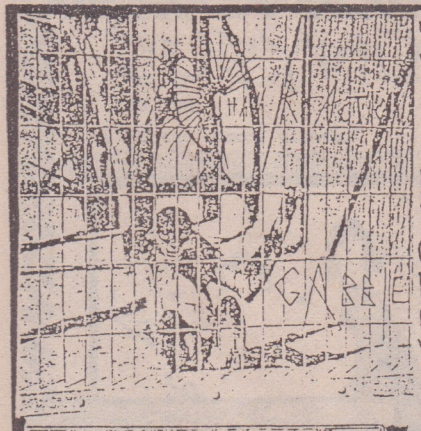

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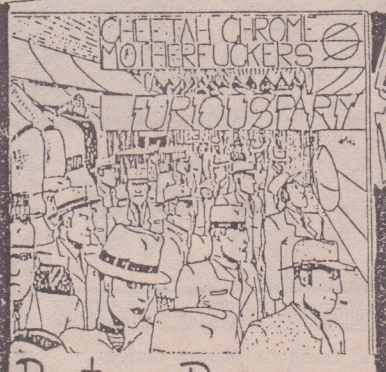

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Maxoram '85

By Chris Dodge

CAUSTIC NOTIONS has only been around since the beginning of this year, but they already have a following and have played several shows with bands like 7 SECONDS. They are well-received whenever they play. I did this interview so that people can get familiar with them. Many people, including promoters, will agree with me when I say that CAUSTIC NOTIONS are definitely a band to look for in the near future. The line-up is: Jeff Block (guitar), Marshall Bradley (bass), Brian 'Circles' Gurney (drums), and Devin Mauldin (vocals).

MRR: WHERE DID YOU START? DID YOU MUTATE FROM ANOTHER BAND?

J: Mutate?

M: What's mutate?

D: Well, I broke up with ANTI-SOCIAL right when I met Jeff, and we decided to form another hardcore band.

J: Punk rock.

D: ... And we found Marshall in the gutter. He's an alcoholic and we had to rehabilitate him. And we found Brian.

J: Where did we find Brian? I don't think we even know him.

D: We had to make a tape for KFJC one day and...

J: The first day we got together we made a tape.

M: No, we just heard Brian play drums, so we got him.

MRR: HOW LONG HAVE YOU BEEN AROUND?

B: It was the 7th of February, wasn't it?

J: It was a Thursday.

D: We had a different drummer.

J: But we played a party.

M: What party?

D: Hey, when you play a party you're officially a band. I think that's in the rule book of hardcore bands.

MRR: DOES THE BAND HAVE A CERTAIN MESSAGE THAT YOU'RE TRYING TO GET ACROSS?

D: It's mostly personal politics, about feelings. Most of it's like accusing music; it's not really like "Oh, you should do this or that".

J: Give an example.

B: Next question.

MRR: WHO ARE YOUR INFLUENCES?

D: Mine is CIRCLE JERKS; Jeff's is the STIFFS

B: I like the STIFFS too.

J: Old TSOL.

B: I listen to everything.

D: Most of it's shit.

MRR: HOW DID THE NAME "CAUSTIC NOTIONS" COME ABOUT?

D: It means thoughts, strange ideas or..

J: Decayed ideas, corrosive ideas.

B: Look it up in the dictionary.

MRR: DO YOU CONSIDER YOURSELVES A POLITICAL OR ANARCHIST BAND?

D: No.

J: Maybe.

MRR: MAYBE WHAT?

M: Let's leave it at that.

J: We don't know. Our thoughts might change.

MRR: GONNA PUT A TAPE OUT?

D: We already have one out.

MRR: I MEAN, ARE YOU GONNA MAKE IT KNOWN SO YOU CAN GET GROUPIES ALL ACROSS THE COUNTRY?

J: This one is mainly for the people around here.

D: Hopefully we're going down to Mystic Records.

J: Yeah, and have a compilation set up. I'm not sure. It's one that's going to be distributed in Canada and up north. But what we wanted to do originally is get a couple of bands together and start one ourselves. But someone wants us to go to L.A. and record for Mystic, about 10 songs, and then get the rights to put them on a bunch of comps.

MRR: WHO WRITES MOST OF THE SONGS?

B: Devin.

M: Devin.

B: Well, Jeff does music.

J: It's the other way around sometimes. We have a unique song writing technique. OK, you go into Devin's brother's room with a 12-pack, guitar amp, guitar, mike, mike stand...

D: Paper and pencil.

J: Yeah, and get blasted.

MRR: WHERE CAN YOU BE CONTACTED?

J: 19460 Roble Ct/ Saratoga CA 95070.

MRR: ANY LAST WORDS? something new. OK, everybody: say their last words at once!

J: Let's try

M: Words.

HEY, LOOK AT THIS, WILL YA ?!?!??!?

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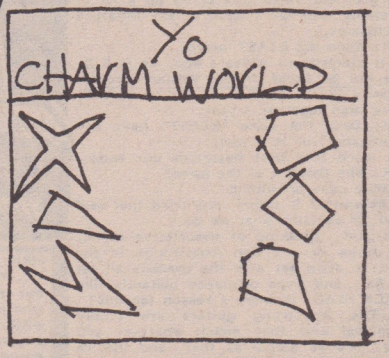

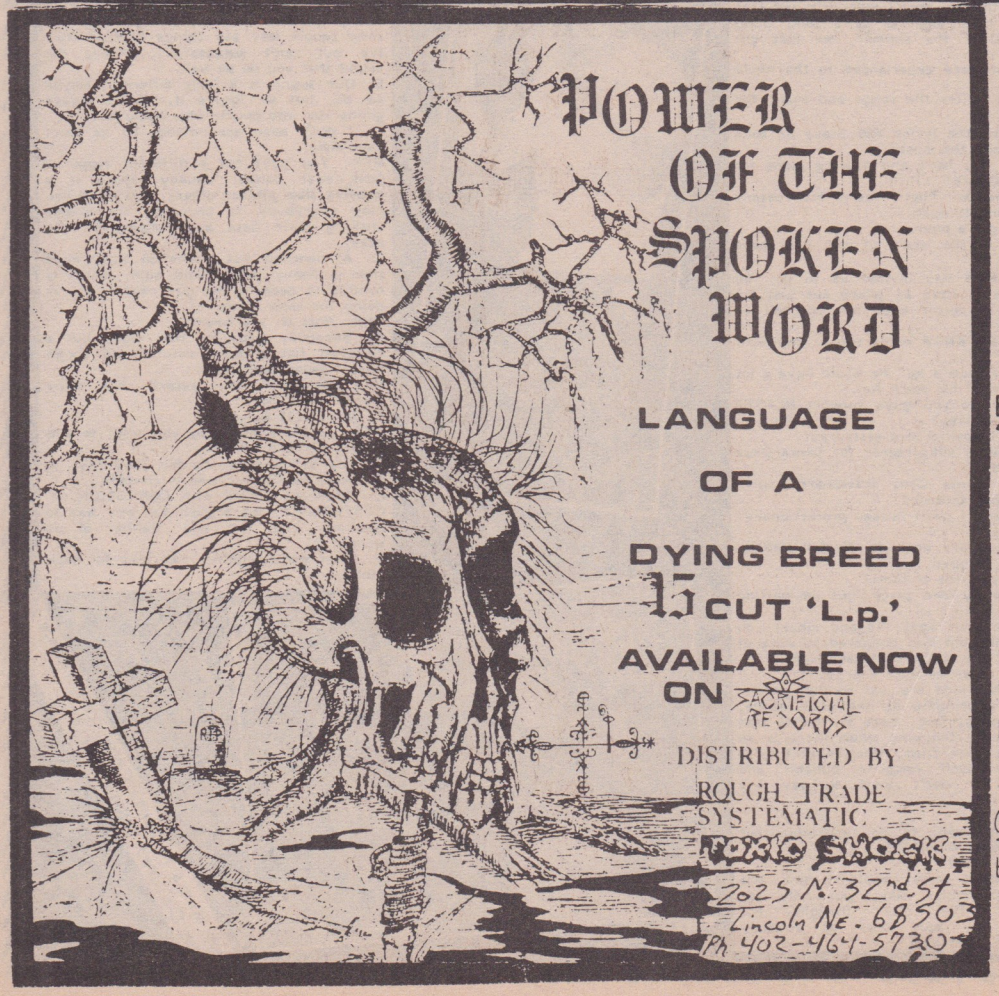

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By Mouse

With the millions of bands springing up in every place you look these days, it's hard for me to find a band that makes a sincere impression with their music. Recently, I saw BLAST, a band from Santa Cruz, California, that completely blew me away. I had the opportunity to interview them at Track Records in Hollywood. In a minute, the results of that interview.

BLAST IS: Steve/guitar/22, Mike/guitar/19, CLIFFORD/vocals/21, DAVE/bass/22, Bill/drums/21.

MRR: We'll get the archaic questions out of the way because you've never been interviewed before.
C: This is the first.
MRR: Do you guys still go to school?
S: We've all graduated from high school, out a couple of years now, and the only one that still goes to school is Clifford.
MRR: What are you studying?
C: I'm probably gonna major in some form of communications, but right now I'm taking a lot of classes in political science and theory.
MRR: Are any of these political interests expressed through your music?
C: Maybe indirectly. We don't really aim at anything or anyone in particular. It leaves a lot of room for the individual to interpret our music. We bring up a lot of questions, but don't come to any immature conclusions.
MRR: When did BLAST begin?
S: It started out 4 years ago, as M.A.D. (see Not So Quiet On The Western Front). I wasn't in the band then. But as BLAST, we've been together 1 year.
MRR: Does the name "BLAST" have any significance, or is it just...
S: A word that best describes our music.
MRR: Who thought of the name?
C: Mike came up with it.
D: We wanted it simple; one word that said it all. It explains what we do.
MRR: OK, speaking of descriptive music, you guys have 2 Dan Armstrongs in the band: a drum set with the cymbals all set up flat, and amps displayed blatantly like BLACK FLAG. Is there a reason for this?
S: The Armstrong guitars are totally functional and they match whatever you wear. It's as simple as that, and they're just indestructable. That's it.
C: We grew up listening to BLACK FLAG. People could look at our equipment and go, "Ohh, BLACK FLAG clones."
S: It's not that we're trying to clone them, it's just that we have a lot in common.
MRR: I'm not making any accusations, but the bass lines, off-key guitar riffs, and strange breaks during songs are very FLAG, very Gregg Ginn.
C: Let me put it this way: BLACK FLAG is BLACK FLAG. They have their influences. We grew up listening to BLACK FLAG and some other bands. We are entitled to our influences. No matter what band, everybody has their influences, and we're sick of being compared to other bands...
S: Actually, when people compare us to BLACK FLAG, I take it as a compliment. If we're doing similar, it's gotta be fucking happening, and I'd rather be like BLACK FLAG then most anybody else.
MRR: Well, I must say that BLACK FLAG is a very unique influence to have. It beats MADONNA.
C: The influence is there, but what we do is us.
MRR: I can see that by your appearance; you're all unique. Your band doesn't have one image of straight edge or death rock or anything else. That is so cool these days when everybody is into appearance.
S: We do skateboard.
C: I skate, but I don't consider myself a skater. I surf.
MRR: Yea, but you don't come on stage wearing bermuda shorts with skateboards attached to your bodies! Anyway, since you guys don't have an album out, I can't get ahold of a lyric sheet. What are some of the things you express musically?
C: Just what we do is real. We're not into catagories. We don't fit into a group. Our only image is us, the way we are. We don't depend on anything but our music.
MRR: Has your music always been the same or has it progressed as you get older?
C: It's similar, but it evolved into what it is now and still is evolving.
MRR: How do you feel when people accuse you of leaning more to the metal side?
M: It really doesn't.
S: We really don't care, because we don't look heavy metal.
C: Steve listens to heavy metal. Personally, I don't like metal, but I'm not offended by it.
MRR: Do you guys have a label picked out for your record?
C: No.

BLAST
c/o Steve Stevenson
930 32nd Ave
Santa Cruz, CA 95062

Mouse

MRR: Who's financing this?
C: We are. We want someone to put out our album. If there's somebody out there who is willing...
MRR: Why did it take so long before you began your album plans? You've been around for 4 years, but have never played Los Angeles.
S: We broke up, and then just got back together last summer.
C: They thought that I quit. It's just that it didn't come together as a solid thing until... Over the summer, we just got more into it.
M: We got more experienced in the whole deal.
MRR: Who writes the songs and music for the band?
C: I write the lyrics and Steve or Mike usually write the music.
MRR: Do you have any touring plans for the near future?
D: Yes we do. That's one of the reasons we're trying to push...
C: We've got a plan.
D: This is the start of our plan here tonight.
S: DR KNOW has invited us to go. We would like to have an album out just for security, so people know who the hell we are.
MRR: So DR KNOW wants you to tour with them?
C: We like them a lot. We would have a lot of fun, almost too much fun.
MRR: How do you guys support BLAST? Do you have jobs?
C: Yeah, I worked at a restaurant.
M: I'm still a silkscreener for Santa Cruz Skateboards.
D: Every Santa Cruz skateboard you've seen, he has screened.
B: Dave and I paint houses professionally.
MRR: Great.
B: You wouldn't know it. We fell into it. Now we're trapped.
MRR: Do you live at home?
C: I have my own place, but I'm getting evicted.
MRR: With your ages (20 and older), do you feel like old men compared to some of the kids I saw at the show last night?
B: No. It gives me more energy.
C: The little kids are just another group.
D: They're bringing up the whole scene; it's continuing. But, there are bands that have a heavy following when there is no reason to follow them, when what they're saying is such complete bullshit and hypocrisy. I don't want to say any names....
MRR: Fine.
C: We just want to do something that actually means something.
MRR: Like what?
C: Our goal is to get people to think. Not in any particular way, but only for themselves. 100% clear thought, not influenced by our ideas or anybody else's--only their own.

Mouse

MRR: What are some of the things you don't condone in groups?
C: Some bands have lyrics that are absolutely meaningless, and then...
MRR: What is meaningless to you guys?
C: Politics...a dangerous word. How can political bands come to any conclusions when there are no conclusions. How can they answer questions when there are no questions in sight. They are coming to conclusions that are premature. Hating one particular group or society is not the key to our existence. In order to exist, we have to re-evaluate. The world has to stop and think what we're gonna do and how we're gonna approach the future if we're gonna survive. The path we are on now is not very bright.
S: In our music, it's our feelings and emotions. It's important for people to be at one with themselves before they try to change the world. We haven't reached that goal yet because we are human. We are just bringing up questions that everybody at one time thinks about or better think about.
MRR: If you were in a position to sway people's philosophy, would you still think the same way?
C: Yes, we would. People like Jello Biafra and Ian MacKaye know what they're talking about and mean it. But what's stopping somebody from preaching something so hideous it would turn into some movement because of some key figure in this particular scene started chanting it. People should think for themselves. There are positive trends though. Straight edge was a positive trend that encouraged some people from doing something potentially dangerous. But I don't see how people could categorize themselves and say "We are straight edge" and base their whole movement and whole band on one song by another band. MINOR THREAT wrote the song "Straight Edge" and all these bands came up and based their philosophies on one idea and one song. It's the same with DISCHARGE.
MRR: What do you think about the whole "peace punk" movement?
C: It's good, but people are always going to strive to stand out. We stand out because we're ourselves.
S: Some people stand out so much that they begin to look the same as everybody else who wants to stand out. People should stand out in their ideas and thought rather than their style of dress.
MRR: Do you encounter much jealousy in the scene by other bands or people. I mean, you have a really heavy sound and some people may say things because they try but can't successfully achieve the sound that you do so well.
S: Our sound is a little different. Maybe we do, but we ignore it. You're always gonna run into people who disagree.
D: I don't even acknowledge it; we don't have time.
MRR: You guys get a different response from most bands. Usually, there is a massive slam pit for others, but when you play everybody is crowding the stage, shaking their fists and jumping on the mike.
C: A clenched fist means so much more than a heavy metal hand sign, which is conformity because the guy next to you is doing the same thing.
MRR: What do you mean?
C: Somebody made up that sign, but a clenched fist is more natural and shows more freedom and emotion.
MRR: Back to your record: how many tracks will it have?
S: Jesus...12 songs.
MRR: Is there anything you want to add to this Clifford soliloquy?
D: It's sad when bands feel they have to compete. We feel no need to compete.
C: When we played with CORROSION OF CONFORMITY, we argued for who was to headline. You! No, you! Neither of us wanted to.
D: When we're together, we play for each other.

Murray Boyles

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"THE PLAY ZONE"

SCENE REPORT- LOS ANGELES

Here's what is happening in the part of Southern California that has missed the mention in the last few Scene Reports from So. Cal. **Golden Voice** just had the first of three "big" English acts do their thing at the Olympic last Friday and Sunday with The Exploited and The U.K. Subs (soon to be followed by The Subhumans and G.B.H. who will be getting a feature on M-TV when they (GBH) play the Olympic). Anyway, **Don't No** started the show off on Friday with their ever popular stop-on-a-dime shred hardcore. The show ended in an all too familiar busting of heads by the L.A.P.D.- as usual, some asshole throws a bottle and the cops return the favor by smashing car windows and clubing the kids. On Sunday V.O.A. played Gary Tovar's first mantinee at the Olympic for a huge bunch of folks. **Mike of V.O.A.** said that "it was a great practice- you know, for The Forum." Speaking of forums, that old sick dog **El Duce (Mentors)** got a shot at **Wally George's Hot Seat** wearing hood and all. Wally will never be the same. **Fender's** in Long Beach won't be doing "the punk thing" for awhile-another police story. **Slugiord** should be opening a club soon though, so don't fret. Back up in Hollywood. The **Cathay** has a remodeled down stairs so maybe something is up- but who knows. New punker promoter **Punx For Survival** (nothing to do with Circle One's legendary P.U.N.X. family) did a show at the **Stardust** with the **Circle Jerks, Wasted Youth, Entropy, The Brood,** and **V.O.A.** The show was a definate success. Speaking of these bands- The **Circle Jerks** have a new bass player- **Zander** (one of the kids from **Repo Man**). **Wasted Youth** has **Pablo** (their roadie) on vocals now. **Danny Spira** "disappeared under a wave" says **Chet**. **Mike Calder** has since surfed his way out of **Entropy** after they played their hardcore at Madame Wong's West posing as a surf band. **Nik Fit,** (their drummer) is also playing guitar in a cool band from the Bu called **Genetic Defects**. **John Nelson's Brood** (p.o. box 34871 LA,CA 90034) has **John F.** from **Neighborhood Watch** (now defunct) on bass and brain child **Mike Clark** also in **No Mercy** switched from bass to guitar. Break-ups include **Basic Math** (is this true Mike?) and **Killroy**. **Jim Lane** has since then started **The Hellcats**. **NoFX** is touring soon and has **Matt** from **Fatal Error** on drums. The **Detonators** will be touring Europe soon although Korky (their drummer) cut his hand off (well, almost). **Dan from Excel** (po 5372 Venice,CA 90296) says he has a final line-up that includes **Shawn Ross** from **Trendsetter Mag.** on bass. **Captain Anarchy** is on line up number 20 with **Hated Priciples** and has even added a second guitar who even doubles as a keyboardist. (Alright Captain!) **Decry** is sporting a new sound. **Against** is out and around again, **The Grim** is planning their second album, **Stukas over Bedrock** is playing around (Anti-Club and M. Wongs Chinatown), **Adam Bomb,** the **Adam Bomb** from KXLU has been playing the bass with **The Nip Drivers** for a while now. **45 Grave, Bad Religeon, Gwen's Pandoras,** and **Entropy** did **Fender's. Scream** and **D.R.I.** are in town, **The Dickies** are playing again, and that's almost some of what's going on down here.

LATE NOTE: Bill has departed BLACK FLAG and had joined his old mates in the reforming DESCENDENTS, who are planning to tour.

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ENTROPY

THIS INTERVIEW TOOK PLACE AT DAVE'S HOUSE ON APRIL 25th, 1985. BY C.J. FOR MAXIMUM ROCK AND ROLL

WHO'S IN THE BAND?
NICK FIT BEATS THE DRUM, EVAN SHARKS DOES THE BASS, NICK CHAVEZ PLAYS GUITAR, AND I DO THE SPOKEN WORD STUFF.
SPOKEN WORD?
NOT REALLY, I SING I GUESS.
HOW LONG HAVE YOU BEEN TOGETHER?
SINCE JULY OF 83
AND WHAT HAVE YOU ACCOMPLISHED SINCE THEN?
WELL, WE'VE PLAYED TONS OF GREAT PARTIES, THE OLYMPIC AUD., FENDERS, THE STARDUST, MADAME WONG'S WEST, SPORTSMANS HALL, MUSIC MACHINE, ANTI-CLUB, CULVER VETS, THE CATHAY A MILLION TIMES. I GUESS WE'VE PLAYED ALMOST ALL OF THEM IN L.A.
YOU PUT ON THE STARDUST SHOW, RIGHT?
IT WAS MY IDEA, AND I SIGNED THE CONTRACTS WITH THE BANDS, BUT **EKSTASIS**, THE OTHER PROMOTER, GOT THE HALL AND ADS AND TOOK THE FINANCIAL RISK. I DIDN'T HAVE ANY MONEY, JUST TIME AND PLENTY OF IDEAS. THE SHOW WAS GREAT. THE CIRCLE JERKS AND WASTED YOUTH PLAYED. WE PLAYED IN FRONT OF 1000 PEOPLE.
HAVE YOU PUT ON ANY SHOWS SINCE?
YEAH, BUT I DON'T WANT TO TALK ABOUT THE LAST ONE. EVERYTHING WENT WRONG. I LOST MONEY. IT'S A SOB STORY SO I WON'T TELL IT.
O.K., TELL ME ABOUT YOU MUSIC
IT'S POST INDUSTRIAL HARDCORE WITH A REGRESSIVE EDGE.
WHAT THE HELL DOES THAT MEAN?
SAME THING AS ANY OTHER SELF INFLICTED LABEL. WANT AN EXPLANATION? SERIOUSLY THOUGH, I HONESTLY DON'T KNOW WHO WE COMPARE WITH. IT'S HARD TO BE OBJECTIVE OR REALISTIC ABOUT YOURSELF- I LOVE OUR SOUND AND THAT'S ABOUT IT. I LIKE WHAT WE'VE DONE AND I'M CONFIDENT WITH WHAT WE CAN DO.
WHAT HAVE YOU DONE?
STAYED TOGETHER IN A WORLD OF QUITTERS.- YA KNOW?
NO, I MEAN WHAT HAVE YOU DONE?
ME?, I DON'T KNOW, I MANAGE THE BAND IF THAT'S WHAT YOU MEAN BUT I GUESS EVERYONE IN THE BAND DOES THEIR SHARE. NICK C. DOES ALOT OF DRIVING AND HE LIVES FAR, FIT GETS THE ROADIES AND PLAYS INCREDIBLE DRUMS ESPECIALLY AT HIS AGE (16) AND EVAN IS EVAN, THE BASE, THE NEUTRAL SOLUTION IN OUR BAND. I'M THE ONE WHO'S LEARNED THE MOST SINCE WE'VE BEEN TOGETHER ABOUT SHOWS AND P.R.-
PUNK ROCK?
PROPORTIONAL REPRESENTATION **(LAUGHING)**
I MEAN PUERTO RICO, ACTUALLY IT STANDS FOR PUBLIC RELATIONS- COMMUNICATION, WRITING LETTERS, SHIT LIKE THAT. IT HAS ITS BENIFITS BUT IT IS A TON OF WORK AND HARD TO DO ALONE.
LETS TALK ABOUT YOUR LYRICS.
LETS TALK ABOUT ENTROPY
WHICH IS EVERYTHING, RIGHT?
NOW YOU HAVE IT.
WHAT ARE YOU TALKING ABOUT IN "SMARTER THAN MADISON AVE"?
I'M JUST CURIOUS IF YOU'RE AWARE OF THE EFFECT COMMERCIAL TELEVISION HAS ON PEOPLE. IT'S ABOUT ADVERTISING AND BIG BROTHER. ITS ABOUT THE HARD SELL (SPELLED WITH A "C"). MADISON AVENUE IS BIG BROTHER, AND HE'S NOT JUST WATCHING YOU, YOU'RE WATCHING HIM- YOU KNOW, THE BOOB TUBE DUDE. THIS ENTIRE SOCIETY IS FOUNDED ON THE GATHERING OF MATERIAL WEALTH. IT'S BEEN LIKE THAT FOR ABOUT 400 YEARS.
YOU MEAN IT WAS DIFFERENT BEFORE THAT?
BEFORE THAT MOST PEOPLE DIDN'T CONSIDER IMPROVING THEIR LOT IN LIFE. IT WAS BEYOND THEIR COMPREHENSION.
WHAT'S WRONG WITH IMPROVING THE QUALITY OF LIFE?
NOTHING. IT'S JUST THAT IT ACCELERATES MANS' EXPLOITATION OF MOTHER EARTH. IT'S OUR WORLD VIEW THAT HAS GIVEN-
WORLD VIEW?
A WORLD VIEW IS THE WAY YOU SEE MANS ROLE IN LIFE- A FRAME FOR COLLECTING YOUR THOUGHTS. ANYWAY, IT'S THIS PERCEPTION OF "THE WAY THINGS WORK" THAT HAS GIVEN MAN MASTERY OVER PLANET EARTH. HE CAN EVEN DESTROY HER NOW IF HE PLEASES. SINCE WHEN DID WE GET OFF THINKING THAT HISTORY WAS MOVEMENT TOWARDS A PERFECT STATE? CONSTUCTING ORDER IN A CLOSED SYSTEM **(OUR UNIVERSE)** JUST CREATES MORE DISORDER SOMEWHERE ELSE IN THE SYSTEM. FUCK PROGRESS. JUST BECAUSE YOU GREW UP THINKING THAT YOU HAD TO MAKE A BUCK-
DON'T YOU THOUGH?
SURE. BUT IT WASN'T ALWAYS THAT WAY. A 13th CENTURY PEASANT DIDN'T THINK ABOUT MAKING HIS LIFE BETTER ONLY MODERN MAN DOES THAT. PANDORA'S BOX IS OPEN, THE APPLE HAS BEEN BITEN
SO WHAT'S THE AWNSWER?
WHAT'S THE QUESTION?
WHAT DOES MAN DO TO SLOW THE DISPERSAL OF WASTE AND INCREASING CHAOS IN OUR SOCIETY?
STOP CHANGE.
WHAT!
NOT EXACTLY. THAT WOULD OF BEEN NICE A MILLION YEARS AGO. WE NEED TO REGRESS. WE NEED TO STOP EATING UP SO MUCH OF OUR RESOURCES AT SUCH AN ALARMING RATE. TECHNOLOGY IS THE TOOL MAN USES TO TRANSFORM ENERGY INTO WORK. THE MORE COMPLEX THE TECHNOLOGY, THE MORE ENERGY LOST BY THE WAYSIDE- BECAUSE COMPLICATED TECHNOLOGYS NEED MORE ENERGY TO TRANSFER ENERGY INTO WORK.
THIS IS GETTING COMPLICATED
READ THE BOOK.
ENTROPY?
BY JEREMY RIFKIN. BANTAM NEW AGE BOOKS
GOTTA PLUG THE BOOK
YEAH. GOOD SHIT.
HOW DID WE GET OFF THE SUBJECT? BACK TO COMMERCIAL TELEVISION-
I'M INTO NON-COMMERCIAL T.V.- PUBLIC T.V., I EAT RIGHT.-
AND YOU TAKE YOUR GERITOL EVERY MORNING
GET YOUR FINGER OUT OF YOUR ASSHOLE C.J. **(LAUGHING)** SEE, EVEN YOU ARE PROGRAMED BY T.V. WHAT DO YOU THINK OF WHEN I SAY, WHERE'S THE BEEF?
MC DONALDS
OR THE REAL THING?
PEPSI
~~NO, I KNOW~~ YOU KNOW WHAT I'M TALKING ABOUT. AMERICAN COMMERCIALS SUCK- MOST OF THEM DO. WHY CAN'T SUICIDAL TENDENCIES BE THE PEPSI GENERATION, HUH?
WHY DID YOU SAY *AMERICAN* COMMERCIALS?
FROM WHAT I UNDERSTAND, FORIEGN COUNTRIES AREN'T SO CONSERVATIVE. THEY'RE MORE FUN TO SAY "FUCK YOU" TO. ALTHOUGH SOME OF THEM ARE ENTERTAINING. IF AMERICA WASN'T SO DAMN CONSERVATIVE, COMMERCIALS MIGHT BE FUN TO WATCH- CERTAINLY MORE FUN THAN ALOT OF THE STUPID PROGRAMMING TODAY. SOME STUFF IS GOOD BUT I'D RATHER BE LISTENING TO MUSIC.
NEXT QUESTION. WHAT ARE ENTROPY'S INFLUENCES?
FIT'S A CARL PALMER FAN. HE'S ALSO INTO THE PSYCHO-SYNCOPATERS. CHAVEZ LIKES BLACK FLAG, WASTED YOUTH, AND 7SECONDS. O.N.S., KISS, AND THE DESENDENTS. EVAN LIKES RUDIMENTARY PENI AND THE THE SUBHUMANS, AND I LIKE THE MEAT PUPPETS, HUSKER DU, CHICAGO, THE WEAVERS AND CRASS. THE MINUTEMEN, THE FREEZE, MANHEIM STEAMROLLER, THE BROOD, AND A TON OF OTHER STUFF.
ARE THOSE YOUR INFLUENCES?
YEAH, THEY INFLUENCED US IN ONE WAY OR ANOTHER.
DO YOU CONSIDER YOURSELF A POET?
I'M A SOCIOPATHIC STORY TELLER.
DO YOU CONSIDER YOURSELF ORIGINAL?
NO. I'M A REPRODUCTION OF MY PARENTS
HA HA HA, I MEAN YOUR LYRICS.
SOME OF MY STUFF IS ALMOST PURELY MY OWN. IF I SEE SOMETHING I LIKE, I MIGHT PASS IT ON IN VERSE.
YOUR INLUENCES?
YEAH.
WHO?
LAZARETH LONG, SAINT LEIBOWITZ, DR. WAYNE DYER, I.R.V., JEREMY RIFKIN, LEO BUSCAGLIA, PETER PAN, KING KONG BUNDY, AND THE REST OF THE KNOWN UNIVERSE.
WHAT ARE ENTROPYS' PLANS FOR THE FUTURE?
WE WANT TO RELEASE A RECORD AND WE WANT TO TOUR. AS BRUCE FROM THE DETONATORS ONCE SAID, **WE'D KILL TO PLAY YOUR TOWN** SO YOU CAN WRITE ME AT-
LATER. RIGHT NOW LETS TALK ABOUT *PUNK* MUSIC
NO, NOT THE PUNK MUSIC! WHAT DO YOU WANT, KNOW? YOU GIVE ME THE QUESTION AND I'LL GIVE YOU THE AWNSWER.
O.K. HERE WE GO- DOES PUNK SUCK?
FUCK YOU.
WHAT *DOES* IT MEAN TO YOU?
I LIKE THE DICTIONARY'S DEFINITION
O.K. NEXT QUESTION. WHAT DO THINK ABOUT APATHY IN THE UNDERGROUND SCENE?
YOU MEAN THE PEOPLE WHO DON'T CARE? OR WORSE YET, THE PEOPLE COMPLAINING ABOUT PEOPLE WHO DON'T CARE? I DON'T SEE THE FIRST GROUP AND I DON'T HEAR THE SECOND. WHAT I MEAN IS I DON'T LISTEN TO THE SECOND GROUP.
THAT'S NO WAY TO SOLVE THE PROBLEM
WHAT PROBLEM? THERE ARE PLENTY OF PEOPLE OUT THERE, PLENTY OF INDIVIDUALS OUT THERE WHO ARE ALIVE AND WELL OUT THERE DOING IT THEMSELVES. LET'S ALL GIVE THE INDIVIDUALS A BIG HAND, YEA...!
WHAT ABOUT DRUGS?
THAT'S THE SAME THING. DRUGS ARE BAD NEWS. THEY MAKE LIFE TOO EASY DURING THE GROWING YEARS. BAD SHIT. AND ALCHOHOL IS THE WORST OF THEM ALL. I HEARD A DOCTOR ONCE SAY HE'D RATHER SEE A PATENT A HEROIN ADDICT FOR TEN YEARS THAN AN ALCHOHOLIC FOR TEN YEARS. I WOULDN'T WANT TO BE EITHER. I ONCE SAID DRUGS SHOULD BE LEGALIZED SO THEY COULD BE REGULATED AND TAXED, AND I'M NOT EVEN SURE IF THAT'S A GOOD IDEA ANYMORE. IT'S THAT ENTROPY. EVERY SOLUTION CUASES MORE PROBLEMS THAN IT WAS CREATED TO SOLVE. THEN YOU HAVE TO SOLVE THE PROBLEMS' PROBLEMS, AND SO ON...
THAT'S SORT OF DEPRESSING
DEPRESSING. IT'S A DAMN NERVOUS BREAKDOWN. BUT THAT'S LIFE, RIGHT? IT'S ALL ABOUT PULLING YOUR OWN STRINGS, CHANGING YOUR POINT OF VIEW; THOSE ERONEOUS ZONES.
ERONEOUS ZONES?
YOU KNOW, GUILT, ANGER, WORRY, ALL THOSE EMOTIONS THAT YOU LET MANIPULATE YOU INTO BEING A LESSER PERSON.
I DON'T FOLLOW.
HAS ANYONE EVER SAID TO YOU " IF YOU LOVED ME, YOU'D DO THIS FOR ME" OR "YOU REALLY **SHOULD** GO DOWN AND DO SUCH AND SUCH A DEED." I MEAN, WHAT THE FUCK. WHAT KIND OF MANIPULATIVE BULLSHIT IS THAT? WHO SAYS I SHOULD? I'LL DO IT BECAUSE I THINK IT'S THE RIGHT THING TO DO, NOT BECAUSE YOU TELL ME SO. AND THE THING ABOUT LOVE, THAT'S ONE PERSON USING GUILT TO TRY AND GET SOMEONE ELSE TO DO SOMETHING THAT MIGHT BE AGAINST THEIR WILL.
YOU'RE SAYING GET RID OF EMOTIONS?
NO. I'M SAYING TAKE RESPONSIBILITY FOR YOURSELF. BLAMING OTHERS FOR YOUR SADNESS OR ANGER OR WORRY OR GUILT IS YOUR PROBLEM. THE PROBLEM IS WITH YOU, NOT THEM. NO ONE MAKES YOU SICK, YOU LET THEM MAKE YOU SICK.
EASIER SAID THAN DONE
IT TAKES A CHANGE IN POINT OF VIEW. TO BE IN CHARGE OF YOURSELF- A CHANGE IN VOCABULARY WOULDN'T HURT EITHER
VOCABULARY?
WORDS OR STATEMENTS THAT IMPLY EXTERIOR CONTROL, THAT PUT THE RESPONSIBILITY IN SOMEONE ELSE'S LAP.
ARE YOU SAYING YOU DON'T GET ANGRY?
FUCK YOU **(I HAD TO LAUGH AT THAT ONE, BUT HE WAS LAUGHING TOO.)**
I DON'T BLOW MY TEMPER TOO OFTEN. IT REALLY PISSES ME OFF, I MEAN I LET IT PISS ME OFF. I JUST CAN'T FLY OFF THE HANDLE AND THRASH SOMETHING.
IS THAT WHY YOU GOT YOUR JAW BROKEN AT THE OLYMPIC?
NO. I WAS DRUNK. THERE WERE 4 OF THEM AND ONE OF ME. I TRIED TO RUN, I TRIPPED, AND CAUGHT A COUPLE BOOTS IN THE FACE. I WAS A REGULAR ZERO.
YEAH, THE OLYMPIC ISN'T VERY GOOD LUCK FOR YOU, IS IT? DIDN'T YOU BREAK YOUR NECK THERE A YEAR AGO?
THAT WAS INSIDE. ONE OF THOSE "WHERE'D EVERYBODY GO ?" STAGE DIVES. AND I DIDN'T BREAK MY NECK, I FRACTURED IT. WHEN BLACK FLAG PLAYED THE OLYMPIC, I FRACTURED MY SKULL- DURING THE BLASTERS. ISN'T THAT A JOKE?. WENT TO THE EMERGENCY ROOM 3 BLOCKS AWAY, THREW UP ON THE HOSPITAL FLOOR, AND WALKED BACK IN TIME TO SEE THE FLAG PLAY.
YOU SOUND PROUD OF YOUR INJURIES
FUCK YES, THEY HURT. THERE'S NOTHING LIKE BEING ABLE TO SAY YOU SURVIVED A PLANE CRASH.
YOU WERE IN A PLANE CRASH?
FOUR TIMES THIS MONTH
RIGHT
YOU KNOW WHAT I MEAN. IF YOU'D LIKE TO SHARE YOUR MOMENTS OF DANGER WITH ME (I'M WRITING A BOOK) JUST WRITE TO ME. MY MAILING ADDRESS IS-
O.K., HANG ON. ONE MORE QUESTION. WHAT ADVICE DO YOU HAVE FOR PEOPLE READING THIS?
DON'T BELIEVE A WORD I SAID. I WAS JOKING.
COME ON.
ALL EXPERIENCE HATH SHOWN...THAT MANKIND ARE MORE DISPOSED TO SUFFER, WHILE EVILS ARE SUFFERABLE, THAN TO RIGHT THEMSELVES BY ABOLISHING THE FORMS TO WHICH THEY ARE ACCUSTOMED...DECLARATION OF INDEPENDENCE, JULY 4, 1776.
WATCH. **(TAKING A CIGARETTE)** THIS IS A DIME. IF YOU BREAK IT IN HALF **(BREAKING IT)**, YOU HAVEN'T GOT TWO NICKLES. **(THROWING THE HALVES TO THE GROUND)** YOU GOT SHIT- SO TRY AND SMOKE IT.
NOW WHAT THE FUCK DOES THAT MEAN?
THIS IS GETTING SILLY
SILLY? WHO ARE YOU, GOLIETH'S BIG BROTHER?
RIGHT, THAT'S THE END OF THE INTERVIEW
I'M ONLY TELLING THE TRUTH. YOU HAVE GOT AN AWEFULLY BIG NOSE. GO SEE DARK STAR. ITS A GREAT MOVIE ABOUT HIPPIES IN SPACE AND A BOMB. OR BETTER YET, GO SEE REPO MAN. THAT FLICK IS GODHEAD...DON'T BE NOBODY'S FOOL...BE YOUR OWN FOOL...DON'T WALK IN MY HEAD WITH YOUR DIRTY FEET- GO TO THE BATHROOM TO TALK YOUR SHEET...! MUFTI MUFTI...!
AND THE RAMBLING GOES ON
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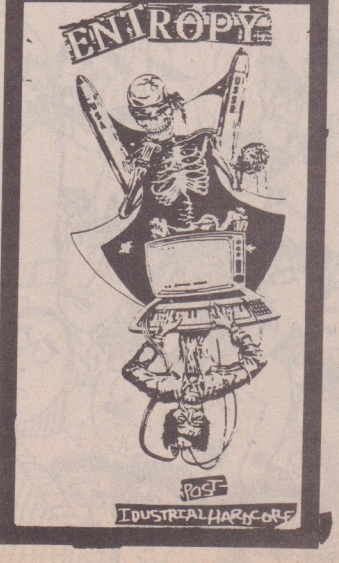


ORANGE COUNTY-Hello! The biggest deal recently was the EXPLOITED show during the first weekend of May. I saw the police unleash their power onto the crowd after the show let out. Luckily, I had left the Olympic before the EXPLOITED has started and I managed to beat the L.A.P.D. While driving away, I caught a glimpse of the riot cops in helmets running after the crowd swinging their sticks. I didn't get close enough to witness any brutality, but I heard the police arbitrarily hit people and cars alike. it was funny to see the police in larger numbers outside the Olympic; usually there are very few after shows. Do the authorities now determine which bands pose a bigger threat? If the Olympic Auditorium gets closed to punk shows, the L.A. area will really become dead. Speaking of which, I'd like to apologize to Goldenvoice Productions for some of the degrading things I said. Gary Tovar (owner) puts much time into the L.A. scene to put on shows and I don't think that many of us know how hard he and his associates work. He loses his butt lots of times and is not out to milk the scene.

Thanks to all that bought our first issue of Second Thoughts zine. Unfortunately, we decided to switch our efforts to scene reporting and are now offering our reports to any mag worldwide. If you want a report for your mag, with original recent photos, flyers, artwork, etc., drop us a line. We will furnish the above package to anyone, but we request you send a few dollars because the photos are expensive and the mailing costly too. We will not work for profit, and it is our desire to inform the whole world about Orange County. Thanks.
Frank/ P.O. Box 322/ Yorba Linda CA 90686
P.S. I'm looking to form a band. Get in touch!

The band started in August of '83, but due to personal differences, the only remaining original member is Jeff Harp on guitar. Other current members are: Ronnie Martinez with vocals, Dave Phillips on drums, and Warren Renfrow on bass. FINAL CONFLICT are committed to strong opinions, although we do not preach or try to convince ourselves that we have all the answers. We can only offer suggestions and alternatives.

MRR: NUCLEAR ARMS BUILDUP?

J: You can never successfully prepare for war and avoid it at the same time. There are enough nuclear arms today to destroy everyone and everything, without having to build more. All the money spent on nuclear arms , or should we say wasted, could be used much more constructively .

R: "Peace Through Strength" is one of the most ignorant statements I've heard. The government keeps spending millions on destruction while their people are starving and homeless, elderly are forced to steal or eat pet food, and crime rises due to lack of employment. Money should be spent to construct, not destruct!

MRR: IDEAS ON HOW TO IMPROVE THE WORLD?

J: I think the world would have extreme improvement if the leaders would stop thinking with their egos and dollar signs, and start thinking about someone else besides themselves. 90% of the world's problems are caused by selfishness and big egos. With so much money to work with, there really is plenty for everyone.

R: Try to always keep a positive attitude. Although this world is degenerating into a big wasteland, you must stay positive and never give up hope. Keep an open mind and respect one another, even if their ideas differ from yours. Don't kick back for the rest of your life and take everything as it comes: it's your life! Don't let anyone try to tell you how to live. You must fight for what you believe in, and I don't mean physically. Protest, resist! This system will constantly push you and treat you like mindless dolts if you let it.

MRR: MUSIC AND INFLUENCES?

J: My influences are DISCHARGE, CRUCIFIX, and early BLACK SABBATH. My favorite bands are DAMNED, UK SUBS, GERMS, and EXPLOITED. That's a list in different aspects.

R: I think I don't like anybody, really, but my influences vocally are Glann Danzig and George from BATTALION OF SAINTS, though I think Dave Vanian is the best vocalist I've heard.

W: Paul Gray, Brad Jackman, UK SUBS, DAMNED, BAD RELIGION.

J: I think a band should be just as serious about their music as their statements. Not too many people will listen to you to any extent if you sound like shit.

MRR: BAND PLANS?

ALL: To take it as far as we can, to reach as many people as possible. Stay serious about our views and stand strong behind them, but at the same time have a good time playing, trying to open up people's minds, and make others happy. We're not rebels or pacifists, but we try to stick as close to reality as possible.

MRR: ANY SPECIAL MESSAGE?

ALL: Don't be too apprehensive of showing how you feel. Think for yourself. If you feel strongly about something that you're unhappy with, rather than just bitching about it, do something. You'd be surprised at how much you can get done. Don't sit back and watch your freedom and rights get easily taken away by those with power.

FINAL CONFLICT/ Jeff Harp/ 9747 Arkansas St/ Bellflower CA 90706

SELF PITY

POISON RUSHING THRU YOUR VEINS
EUPHORIA THAT KILLS THE BRAIN
AN ADDICTION THATS WORSE
THAN THE UNHOLIEST OF PAIN

CONFORMITY IS WHAT BRINGS IT ON
A POSSESSION WHICH MAKES ESTEEM STRONG
A TREASURE WHICH NO PRICE IS TO HIGH

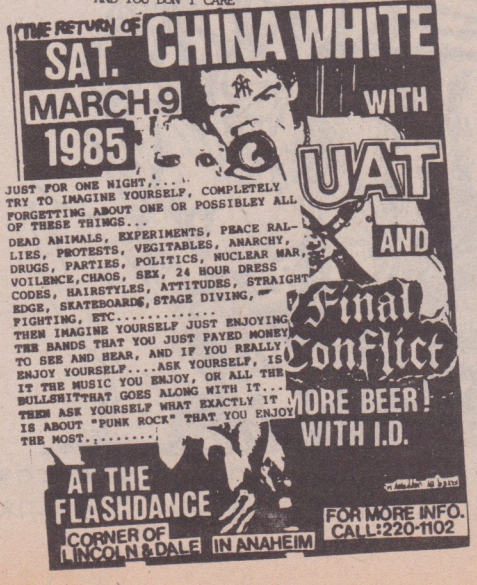
INJECTION, LEADS TO TRACKS OF DEATH
EXEMTION, YOU'VE USED YOUR LAST BREATH
TOOK YOUR TURN, AND PAYED THE COST
NOW YOUR DEAD, YOU HAVE LOST

ANOTHER DRINK TO REACH A HEIGHT
PRETTY SOON YOU FEEL ALRIGHT
PUKING OUT YOUR GUTS
AND LYING ON THE FLOOR

RESTING ON THE PORCELAIN
SAYING YOU WON'T DO IT AGAIN
AT LEAST NOT
FOR A COUPLE OF WEEKS

CONSUMPTION, A BOTTLE OF GRAIN
YOU NEED IT, TO EASE THE STRAIN
EXCLUDE YOURSELF, YOUR NOT THE SAME
WAKE UP, YOUR KILLING YOUR BRAIN

YOU LOOK AT ME IN SELF PITY
AND I KNOW YOUR NOT ALL THERE
A VICTIM OF CONFORMITY
AND YOU DON'T CARE


THE RETURN OF
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MARCH 9
1985
CHINA WHITE
WITH
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AND
Final Conflict
JUST FOR ONE NIGHT.... TRY TO IMAGINE YOURSELF, COMPLETELY FORGETTING ABOUT ONE OR POSSIBLEY ALL OF THESE THINGS...
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THEN IMAGINE YOURSELF JUST ENJOYING THE BANDS THAT YOU JUST PAYED MONEY TO SEE AND HEAR, AND IF YOU REALLY ENJOY YOURSELF....ASK YOURSELF, IS IT THE MUSIC YOU ENJOY, OR ALL THE BULLSHITTHAT GOES ALONG WITH IT... THEN ASK YOURSELF WHAT EXACTLY IT IS ABOUT "PUNK ROCK" THAT YOU ENJOY THE MOST.....
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BITTER END

The band consists of Dan on vocals, Mike on guitar, Nathan on bass, and Woj on drums. We started in the summer of '84, and have played mostly parties.

MRR: NUCLEAR ARMS BUILDUP?

BE: It has to come to a halt. The stockpiling of weapons is ridiculous. We should change our mode of thinking because we're drifting closer to annihilation. We must build a world beyond war!

MRR: GOVERNMENT?

BE: Left or Right, all they want to do is maintain power, including blackmail, murder. They exploit and manipulate us with laws, TV, politics, the draft. We can't believe that a country can actually require a person to join the army to be brainwashed into being a killer, with no real choice.

MRR: IMPROVEMENT OF WORLD SITUATION?

BE: Countries should isolate themselves. They should use other countries to trade goods with. There should be no country expanding its territory or taking over another. There should be more done for the starving of the world, and for the homeless and starving here in our country.

MRR: MESSAGE?

BE: We feel that punks must unite to change things. Don't worry about hanging out; worry about trying to change the system. Don't sit back and depend on the other guy to take some action. We must fight Against, We must Rearrange, The fucking system has to Change! Also, vegetarianism... it's a personal thing. Three of us are vegetarians, although we do eat fish occasionally.

MRR: PLANS?

BE: Hopefully, we'll have a demo out for sale for $2 with at least 6 songs.

BITTER END/ 2201 E Alder/ Anaheim CA 92806

THE SYSTEM HAS TO CHANGE

A mother and her child's desperate muted cry/ The wells and rivers have all gone dry/ Struggling for existence, their life's in constant strife/ She pulls her child close in his last breath of life/

It's time to resist/ We have to fight against/ It's time to rearrange/ The system has to change/

The Third World is dying of starvation/ But the arms are made for domination/ There's rotting corpses in the city streets/ With famine and disease there's not enough to eat/ Our leaders are getting ready to push the launching buttons/ We'll all be murdered by the millions/

It's time to resist/ We have to fight against/ It's time to rearrange/ The system has to change/

Children's lives are squandered/ With nothing to eat/ Think of the starving/ As you cut up the meat/ Prepare for the future/ Is there gonna be one?/ Another 4 year term with Ronald Reagan/ I'm asking you again/ Is there gonna be one?/ We're pushing yet further into armaggedon/

DOGGY

To put ones self in another's place and see life and its problems from a different point of view. To be willing to test a new idea, to be able to live on the edge of difference in all matters intellectually. To examine without heat, the burning question of the day. To have imaginative sympathy, openmindedness, and flexibility of one's mind, steadiness and poise of feeling, cool calmness of judgement, and respect for life and mankind!! Have fun, take time to care and make an effort!! Write to DOGGY STYLE/ 634 Pinehurst Ave/ Placentia CA 92670.

"The vision is still vivid in my mind!! Blood was spilled on common ground. Punk vs Punk, people vs people. senseless violence. Where will it end? DOGGY STYLE is a group which delivers a high energy positive message with a sprinkle of humor and a daring venture to the brighter side of life. They have an 8-song EP out entitled Work As One.

Learn to depend upon yourself by doing things in accordance with your own way of thinking. Make your judgement trustworthy by trusting it. The best time to build judgement is in solitude when you can think out things for yourself without the probability of interruption. Respect other people; do not oppress or infringe on other's rights!! Racism is a display of ignorance.

We think our world's problems stem from the same attitude that pollutes the punk scene, only on a larger scale. *Understanding* is the key word!! The ability to take another point of view.

SPRING HOTEL
It's like a cry/ of crass to be free/ Such a desperate cry/ yet I still believe/ A dream shattered by reality/ reality of hate/ And yet I still believe/ In the dream/ the dream to be free/ Free in death, no prisons/ But free for those who steal our dreams/ May they enjoy freedom we never have/ May they live, when we die, on in earth/ the wonderful earth, the spinning hotel they turned into hell.

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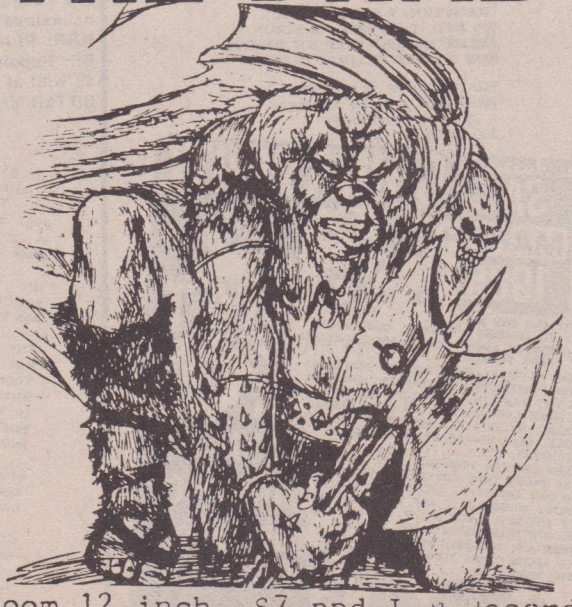

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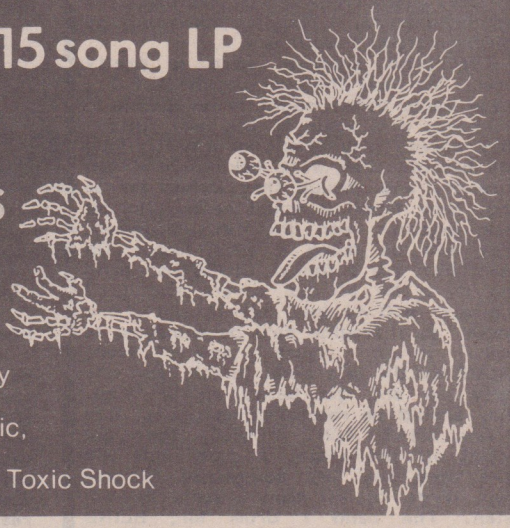

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7: Cincinnati, OH	17: Phoenix/Tuscon,AZ	28: Denver, CO	6: Trenton/Allentown,PA
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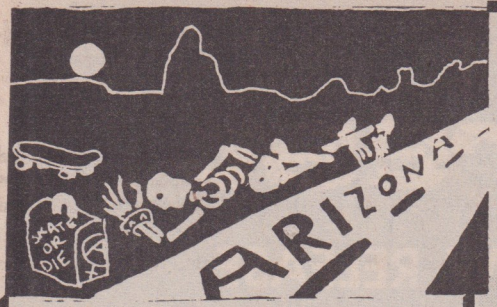


TUCSON-I think it's about time something was said about what's going on down here in Cactusland: Unfortunately, I've got negative as well as positive things to say about the "scene", and though it used to be very easy for me to overlook the negative aspects, I feel this would only be showing part of the picture.

The band situation here is pretty decent. We have the ever-popular U.P.S., whose manic thrash ought to be audible to showgoers ears again in the near future. They weren't playing out for a pretty long time because they were looking for a new drummer, and though they looked for so long, they found it would be best to get back together with the same drummer. They will be doing a tour soon. LOS HAMSTERS are a funky, CRAMPSish band who do a lot of cool covers and good originals. H.O.A. just recently got a new singer, so I imagine we'll be subjected to their thrash noise again soon. TRIANCHELON is a metal thrash band who really jam and get better all the time. They should be recording soon. Last time I saw WHAT WENT WRONG, they got kicked off the stage. I doubt this will make them any less determined to play their dirge to as many people as will listen. The band I drum for, BLIND LEADING THE BLIND, are planning to debut any time we can. We've been on a local cable channel quite a bit though. Bands I don't know much about but should mention are the JOHNIES and MUTILATED PENIS.

There is a skatezine here, Industrial Waste, and a fanzine, Guest List. There's also an anarchist quarterly, Revistax (P.O. Box 3506/ Tucson AZ 85722). There's a HC radio show on the community radio station, and "Virgin Vinyl" is on a commercial station and dedicates 1 hour to

HC!

On a more serious note, our hall, Wrex, got closed down recently, after only being open for 3 months. We had some great shows there, but unfortunately there was quite a bit of violence as well as property damage. There was also harrassment from neighbors. Many people seemed to take Wrex completely for granted and didn't realize how much time and effort it took to

put on these shows that got fucked up. It was closed down voluntarily by the promoter due to fear of extreme violence. Shows may still be booked though, and we're keeping our chins up. I'd just like to advise people to keep your eyes open, and appreciate what you've got. It shouldn't take the closing of a club (or worse) to make us realize what we've got. Thanks to all the bands who played here, as well as the majority of the scene. If you'd like to book a show here, call Chris at (602)628-8566 or 624-6252. Thanks, Tasha.

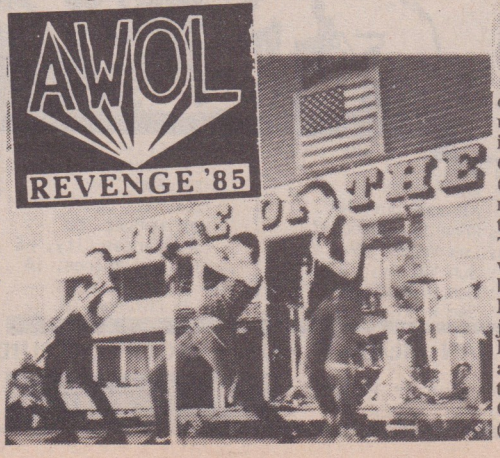
P.S. We miss you Kerry.

LAS VEGAS-Coming up, you'll be hearing and seeing from SAMPSON'S ARMY, featuring post-punk optimism and enjoyment ("I hope you understand some things must be/ and if you do you'll understand me"), because they've recorded material for the Mystic compilations and they're making a video. Hey S.A.'ll play your way by writing/calling Todd Sampson/ 209 Rancho Vista Dr/ Las Vegas NV 89106/ (702)382-9732. Also on the Mystic compilations, xxx-citing AWOL is touring. ("You have entered my domain/ a world of hurt, a world of pain/ winners and losers are the game/ all the glimmering lights/ they blind the eyes from the truth in sight") Ask about it: Andy "Crazy Az" Zafuto/ 6172 Alta Dr/ Las Vegas NV 89107/ (702)878-8074.

FUCKxxxSHITxxxPISSxxx, in all seriousness, is a band about current concerns, and doesn't think their name is anymore stupid than anyone else's, it's just to identify them as a unit. Danny, the singer, is a freelance graphic artist whose designs decorate local walls, flyers, t-shirts, leathers, album covers (the Mystic L.V. 7" comp Welcome To Babylon). For drawings by Danny:4705 Lucite Ln #2/ Las Vegas NV 89115/ (702)644-6270. LEGENDARY STARDUST COWBOY toured the U.S. and Europe with RAUNCH HANDS members and ex-GUN CLUB members Congo Powers and Patricia Morrison as his backup band. Hot damn. Listen for his song "Paralyzed" from his LP Rock It To Stardom, and look for his video. The retard jello eaters, aka the FONDUE RETARD PROJECT, is our only legitimate funk band. They've been playing at pizza parlors but have been spotted selling pencils downtown as well. Setting stage is GUERRA THEATER, a social-political improv band of art students, including car doors and table tops as musical instruments, like neo-expressionist noise. No, L.V.P.D., 5150 is not a gang; it's a band of Bagley's with lucky 13-year old groupies. The REMAINS R.I.P. because Sean Q went to school. REICH ZUEGE MINISTRY seperated because Steve L went Hollywood.

For six months straight the gigs were fluent thanx to the work of Sean Sloan, Guy Smiley, and Micheele Schwartz, who connected a club and booked the best. However, due to hassles with legal licensing and police prejudice, this was stopped, and for the past 3 months it's been almost dry. It's not like before, when you could get a warehouse or a hall or a yard because now we're unwanted. "The police are requiring proper licensing for our shows. This town does not like rock'n'roll. We basically need a lease with a legitimate place, and we don't have that kind

of money. We'll do little shows and parties until the opportunity to get a lease presents itself", says Sean. L.V. gigs: Sean Sloan/ 6409 Bristol Way/ Las Vegas NV 89107/ (702)877-1910. Daroid departed the college radio station and we have a new DJ, so tune in to Jerry O and the punk show Weds. and Thurs. nights at 12-2 KUNV 91.5FM. Lurk with Wayne at the Record Exchange, "A bottom-40 oasis", and with Jerry & Karen & Laura at the Hair Zoo, "Home of the style junkies, we'll fix the color in your summer". Positive Force Las Vegas is changing its name and we'll let you know what it is. For a L.V. tourist packet, send $2 postage to me: Michelle Cali/ 1609 Parade St/ Las Vegas NV 89102/ (702)878-9098.



Las Vegas' VERYOWN-

SUBTERFUGE

SUBTERFUGE is one of Las Vegas's resident bands and has been around for 4 years in one form or another, with Marky and Gig as the only original members. They have one LP, Who's The Fool, on Mystic, and one video on Flipside #3. I interviewed them at high noon at Marky and Gig's house.

Marky, 22, vocals
Gig, 25, guitar
Robert Remo, 22, drums
Todd Sampson, 20, bass

MRR: WHAT'S YOUR SUBTERFUGE?
R: Punk rock.
G: Being a conservative person by day and being disorderly by night. Two images in one, like "SUBTERFUGE cereal" with flakes...
M: ...and beer.
ALL: (passing around funny glasses): A punk band's punk band.
M:...with penis noses.
MRR: WHAT HOTEL CASINO DO YOU LIVE IN?
T: Slots of Fun because they've got 50¢ drinks.
R: I live with Steve Wynn (owner) in a suite at the Golden Nugget.
G: The punks here are probably a little more down to earth than the scene in L.A. Las Vegas is a pretty conservative city in spite of the image it has. We live in houses like most everyone here, and there's a bad side of town and a good side of town, just like any suburb.
R: We have a full-fledged city with lots to do, although economically it's gamblimg and military.
MRR: HOW IS THE INDUSTRY AND MORALE DIFFERENT IN L.V.?
T: There is no morale.
R: It's a true 24-hour-0ver-21 transient town with a whole new set of rules..
RICHARD: (friend who's over and staggers through): ...and a 7-11 on every corner.
MRR: WHAT KIND OF JOBS DO YOU WORK?
M: I work at Batista's (Gig's family's Italian restaurant) as a waiter.
R: I taste food and start cars for the mafia bosses.
G: I'm a stand-up comedian at my dad's restaurant.
T: I'm a runner for a law firm.
MRR: WHAT DO YOU DO FOR FUN IN L.V.?
T: We get drunk and go to parties and ruin them.
G: We set bad examples.
M: We don't gamble or any of that because it's something we don't want to be a part of. We've got better things to do with our money.
G: We gamble getting up in the morning.
R: We gamble when we tour.
MRR: HOW WOULD YOU LIKE TO SEE THE LOCAL SCENE IMPROVE?
R: We do our part by making music and somebody else has to...
M: ...there's definitely enough people to make it a worthwhile scene, we just need a club.
MRR: DO I NOTICE SOME PERSONNEL CHANGES?
M: Barney Rubble (Todd) is playing bass now because Jon got sick and moved to different interests.
MRR: WHAT'S GOING ON WITH MYSTIC?
M: We're on Mystic's 7" EP of Las Vegas, Welcome To Babylon, and the LP compilation, Let's Die, with some other local bands, and the LP comp Sampler #2.
MRR: You've been writing and recording a lot of new stuff..
R: We're ready for a new album. we're gonna start recording in a month. We're gonna produce it, write it, play it, sell it...some songs smooth and some songs raw..on our own label...more freedom of diversity..
G: I've got a solo career too...
MRR: WHAT ARE YOUR INTERESTS AND INFLUENCES BESIDES THE BAND?
R: There's no deep dark secrets that motivate SUBTERFUGE. The whole existence of rock'n'roll has influenced me. Our families have influenced us. Half our songs deal with our family relationships. My athletics have a lot to do with my drumming because a drummer requires a lot of energy and endurance.
G: I always like folk music and BOB DYLAN. My dog, Chaos, is an inspiration.
M: There's alot more to lyrics than just writing them down. I like to put some thought into them and still try to make them so people can understand the messages. My style of writing is getting more abstract because I don't want the rest of the world to think I'm as stupid as I act.
MRR: HOW HAS YOUR CREATIVITY MATURED SINCE YOUR FIRST ALBUM?
R: The first LP is all old songs, 3 or 4 years old. We put those out so we could get on with everything else because they were lingering.
M: No big changes. You'll probably hear some changes on it because it'll be recorded different.
R: It's gonna be the same band bringing songs from the same place the others came from. It's just more songs...the latest edition of SUBTERFUGE mayhem.
MRR: WHAT'S YOUR FUTURE DIRECTION?
M: Tour.
R: Make more records. Europe. Head east until we hit communism.
MRR: WHAT'S YOUR SCHEDULE TO TOUR?
ALL: Summer/fall '85.
MRR: WHAT DO YOU DETERMINE YOUR SUCCESS BY?
R: Healthy veins.
G: Being creative with what's around us. A billboard...I was the poster child for abortions.
MRR: LAST WORDS?
R: Kittens, two for $1.
M: We're gonna stay and play for a long time. The meaning of punk has changed since it started and there's a wide variety of music that can be categorized as punk, from the CURE to MINOR THREAT, and I listen to all of it. The negative side comes from bands that are over pessimistic. I've become more aware from listening to lyrics from bands and I'm more in touch with the world situation. I'm more informed. Punk analyzes itself too much and it's easy to take the pessimistic view. You should look for the good there is and try to make the best out of that. In L.V., the scene is in a bit of a lull, but my friends and I try to make the best of it by just having fun and still caring.
R: Come see us, you'll never be disappointed.

Contact SUBTERFUGE: 2807 Lacanada/ Las Vegas NV 89109/ (702)732-0351.

"Ear to the Radio"
(Marky)

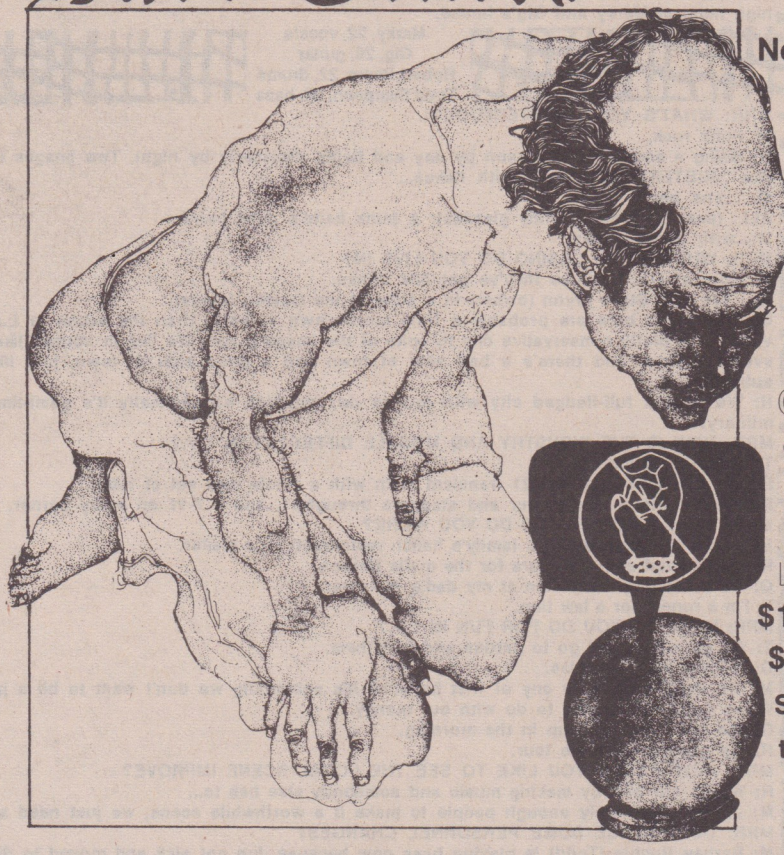
The other day they told me
The Reds were staying
They didn't want to be a part
Of the live hoops of the world
The reasons are dark and shady
Not clear though one way tales
Bling patriotism takes the key
And everyone believes the lies
All I know is all I'm told
And that i'm supposed to believe
The Russians are coming, and the world is dying
It's just propaganna can't you see
The legacy of a hidden world
Is something I'll never know
But everything we see and hear
Should not be treated like fire in snow.

"Reflections"
(Marky)

The goldfish swims in the round bowl
The round sphere reflects the human fear
The drowning miner
Reaching for air
The abused apache
A dying despair
The fountain of youth
An enclosed class
A troubled mind
Accepts this farce
No solution
To this ancient game
Some times its hard
To accept the blame
For a life that you can hold
For a life that already controlled
Sometimes we seem
Like the fish
In the bowl
Going round and round
Waiting to accept a role
But the life you can hold
Always turns to jellied gold.

Hard Times

on Glossy Paper with Full Page photos these issues still available



November

Suicidal Tendencies
Johnny Thunders
Jonny Rotten • Bangles

January/February

Flipper • Violent Femmes
Dead Milkmen • Butthole Surfers

April/ May

Circle Jerks • Replacements
• Mr. Natural

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Dead Kennedys • False Prophets
Ian Mackaye

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POSITIVE FORCE RECORDS

"He Ain't Heavy, He's Bella!!" comp cassette album featuring the best and worst of the Reno underground, including: No Deal, Master Sickness, The Yobs, 7 Seconds, Slayed Angel, Informal, Uptown Funk, Brad & Greg, Fuad Ramsey's Army, The Expelled and lots more!!! 60 Minutes of music, comedy and insanity. Available for $3 U.S., add 50¢ Canada, $1 overseas.

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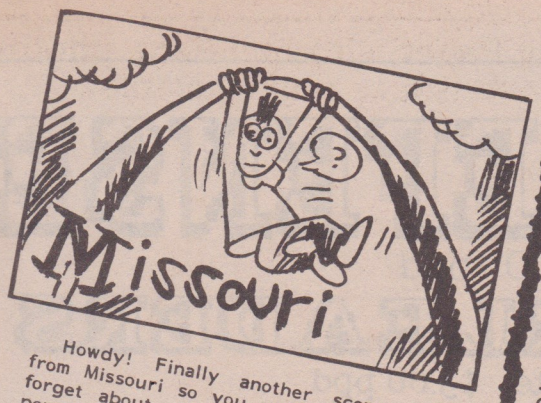
7 SECONDS U.S. TOUR IN JULY

We are presently organizing a 7 Seconds U.S. tour to begin in July. We'd appreciate any help possible in setting up shows. For info, contact Bessie at (702) 747-2576.

Coming Soon! Yobs LP

POSITIVE FORCE
1790 Silverada , Suite 237
Reno, NV 89502



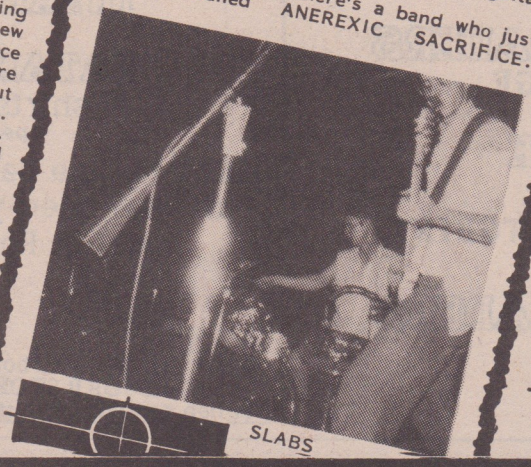
Howdy! Finally another scene report from Missouri so you guys and gals don't forget about us. We've had small scenes popping up from various towns all over, now that the weather has changed.

We'll start with St. Louis. WHITE SUBURBAN YOUTH have been playing around now and again and are getting new material out. BLIND IDIOT GOD, a 3-piece instrumental band with a good sound, are somewhere over there. They're great, but I haven't heard or seen them for a while. There are some cool places to play in St. Loui, except that Heartbreak Hotel closed down, but may start up again.

Next is Columbia, where we sit. BONE DEEP formed several months ago, and have had a few excellent gigs. Power is the only word I can think of to describe them--they've got plenty. They're blueish, rockish, fast, and powerful. Then there's LIKE A HORSE, who began as a 3-piece, but have gained a singer. Their sound is influenced by '77 punk, but they've got some of those cow swingin', knee slappin' tunes. And finally there's a new band called STATE OF MISERY. They (I should say "us", seeing that we're in it and all) are jamming right now and pulling together songs bit by bit. It's a lot of fun. Columbia doesn't get a lot of shows (mainly it's St. Louis and K.C.), but we're surviving. If any band wants to play here, call Arianne (314)443-1144 or Kelli (314)445-5409. We also have 2 really cool radio shows on KOPN.

Onward to Kansas City. The O.D.'s after putting out the Back At The Ranch LP, are a slightly different band with a new drummer and second guitarist. They're also on the Party Animal comp. The SLABS are going strong, and we're the best I'd ever seen them a couple of weeks ago. Dave Slab, the singer, is great on stage. Other bands out of K.C. are: JOY OF DESTRUCTION (who used to be CATHOLIC ABORTIONS, except with a new drummer and bass player), and E.M.F. (who sometimes have 3 or 4 guitar players).

In Springfield, there's a band who just formed called ANEREXIC SACRIFICE.



SLABS

OD's

There's also a cool skate scene there and a mag called Friggin Off In Public (Rm 237-2 Freddy House/ 1000 E. Madison/ Springfield MO 65307). And then there's our state capital, Jefferson City. Their scene is small, but there's a couple of cool bands: SIDE-FX and D.O.S..

That's about it. Things are looking up and people are cool, but we do need bands to play here. We'll be seeing you.

Arianne & Kelli/ P.O. Box 7461/ Columbia MO 65201.

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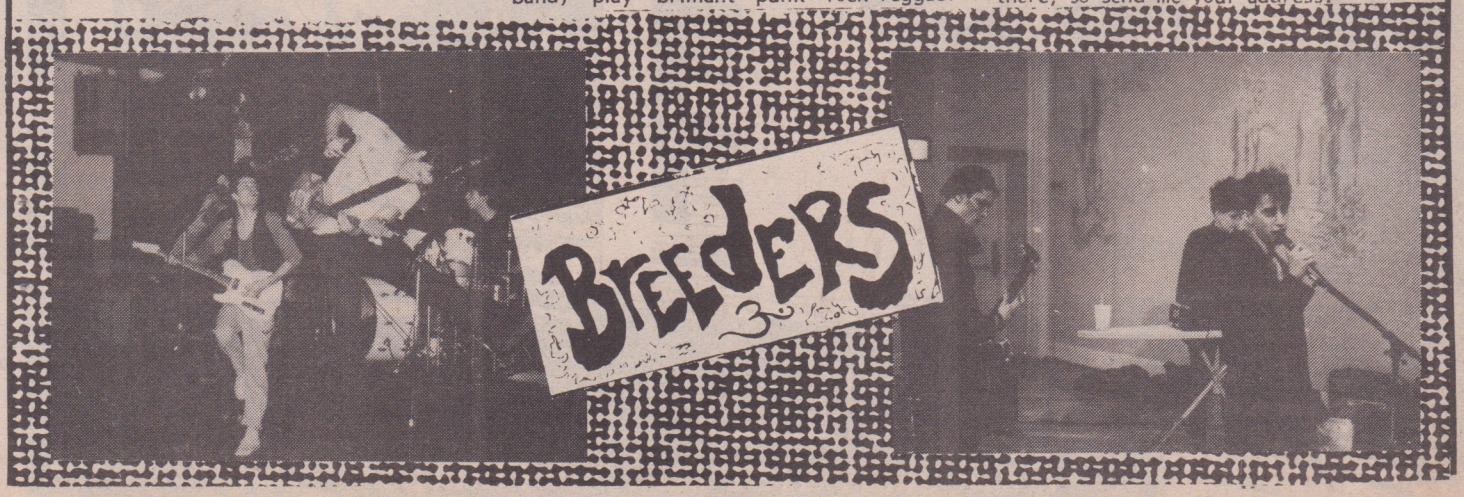
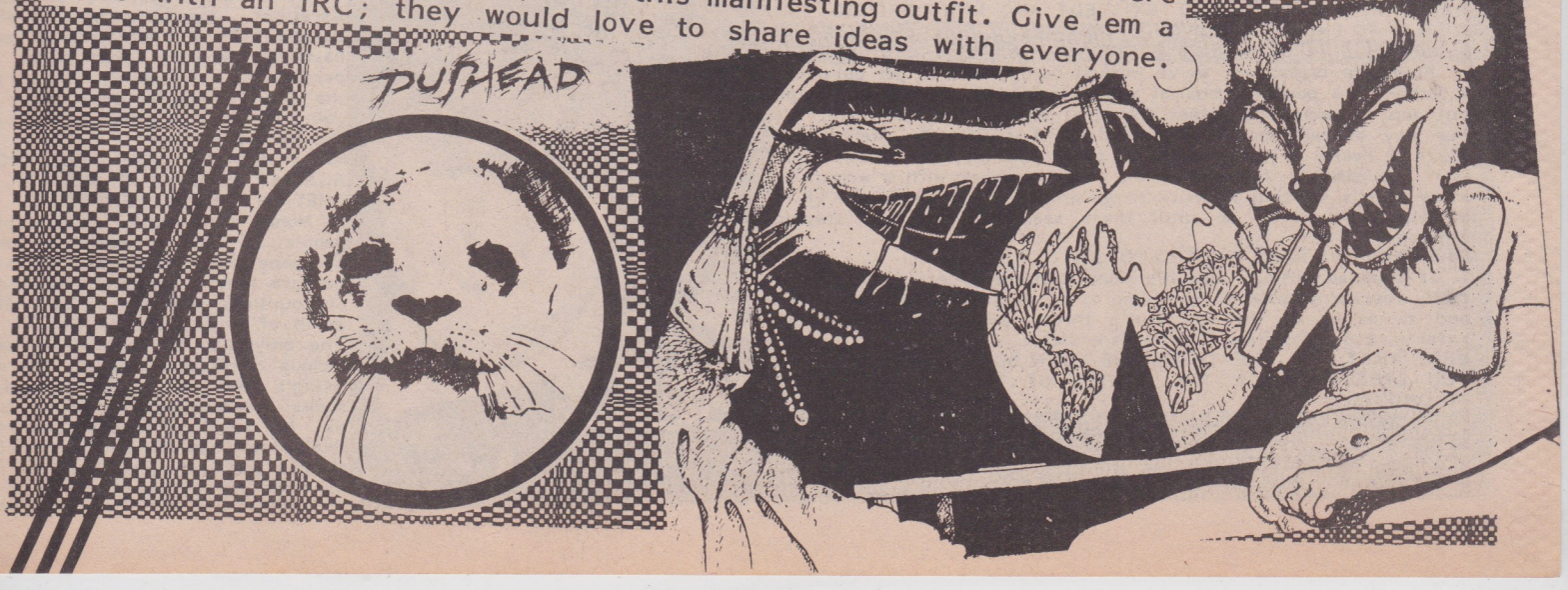
CHAMPAIGN, IL-Something a bit different? Born: Local BYO; a few people adopted the BYO name, became a university student group thereby gaining access to $ and space, orgainzed an Ethiopian benefit with 9 bands, and raised $650 for OKFAM. Great time. Put on a couple of other shows with TOXIC REASONS, BLATANT DISSENT, N.I.L.8, etc, all-ages.
Died: Local BYO lost student funds and access to space after the alcohol situation got out of hand at a gig. Drag. It's hard to say no to friends and (some, anyway) out-of-towners.
Born: DEAD RELATIVES, a preciously abrasive political shout band that sounds like Charles Manson backed by The SHAGS.
Born: KIUB CRACK, an electric moan. Imagine taking so many drugs that you feel like someone smarter than yourself in a state of depression. Danceable.
Died: The ANGLERS--slithering early IGGY meets GANG OF 4 on a bus, kidnaps the guitar player, and tells the rest to fuck off. Lead crooner Logan moved back to Georgia to reform the band with Jeb, the original bass player. We'll miss you.
Born, but soon died: The FAKE BOYS. Imagine 20 bruised children slashing their wrists on a merry-go-round while a gorilla plays the calliope.
Still Kicking: !ACK ACK!, socio-political dance music, sneer, ooze, yell, cigarettes. The FARM BOYS, unpretentious garage lads released a 6-song cassette. Yahoo! Do a killer cover of the VELVETS' "There She Goes". OUTNUMBERED are a garage-pop outfit that just released an LP on Homestead and will be touring this summer. WEIRD SUMMER. Bob writes great songs--melodic psychedelia, but cooler. Just acquired Nick on 2nd guitar from TURNING CURIOUS. The BREEDERS (my band) play brilliant punk rock-reggae. Slaves to no label, 3-song single out (through Systematic), and have a new 7-song tape too. Possibly touring this summer. NAMELESS DREAD do excellent performance punk. CRAZY EDDIES are an unpretentious punk band, with a great cover of ZAPPA's "Big Leg Emma".

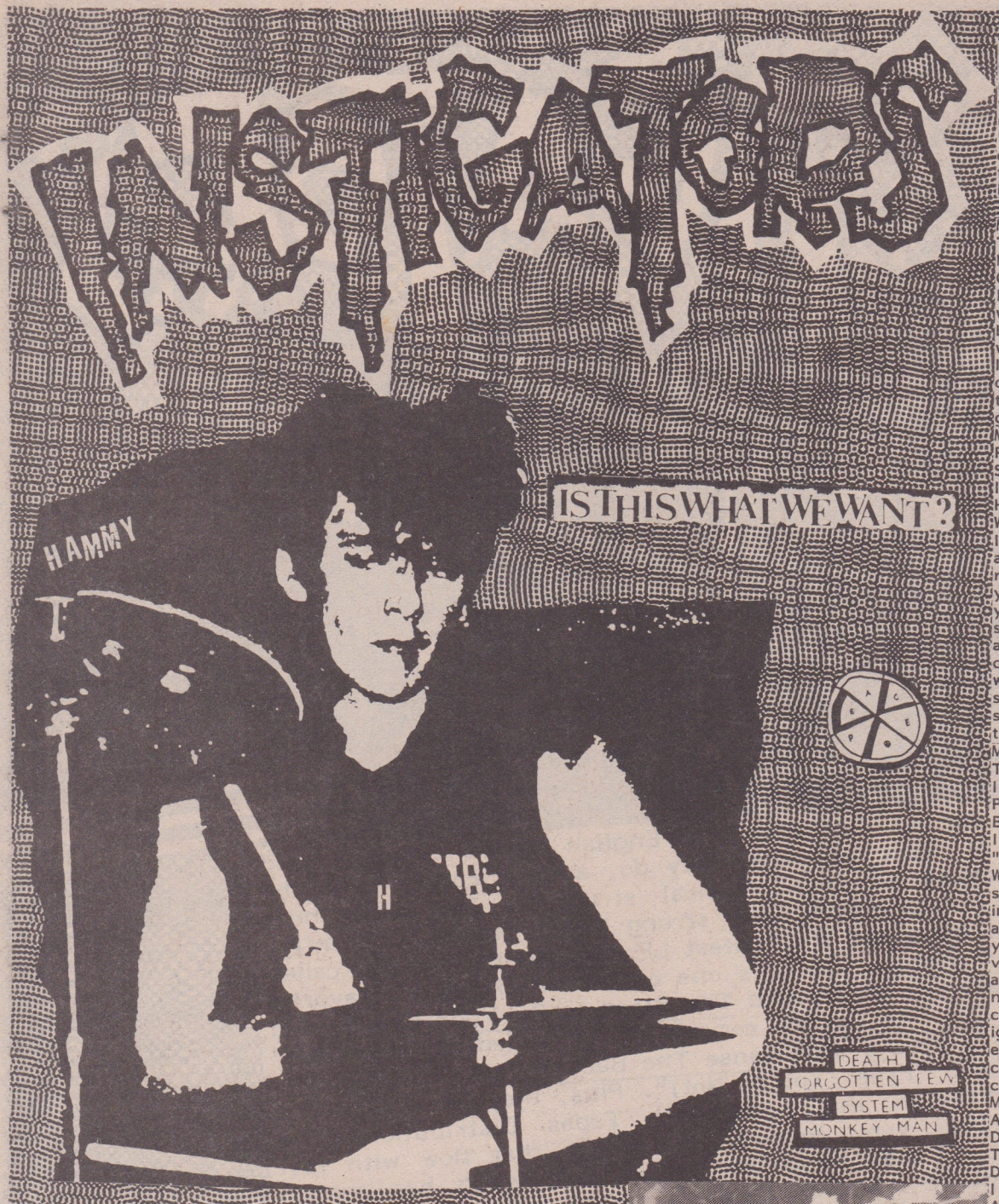
There aren't enough all-ages gigs here. The usual halls have either tripled the rent or just plain wimped out. Anyway, thanks to: Charlie the Quaker for his great radio show on WEFT, which has just started running the MRR Radio show; Dave Holtgrave for booking countless shows; Sheila for her legwork and dedication; Laurie, Elaine and Barb for their spaghetti dinners for out-of-towners; Mike Fields for his sound expertise. Write me, Dru Van Dusen/ 1006 S. First St #6/ Champaign IL 61820. BREEDERS tape available for $3.75 ppd, with stickers. Also, anyone in Iowa City and Minneapolis: we want to play there, so send me your address.



INSTIGATORS

Welcome to the INSTIGATORS...an English band that works hard and puts a lot of heart into what they do, a band compared to the SUBHUMANS because of their musical structure. Yet differences seperate the two, despite their very strong lyrical stance. Currently, the INSTIGATORS have had their latest LP released by Bluurg, called Nobody Listens Anymore, which is one of this interviewer's favorite platters, plus a seven inch entitled The Blood Is On Your Hands, and tracks on Bollox To The Gonads compilation LP called "Monkey Man" and "Old Soldiers", tracks on Cleanse The Bacteria entitled "Blood Is On Your Hands" and "Free (You're Not)". Plus, they have numerous tapes available through their Peaceville Tapes Distribution. The INSTIGATORS deliver very enjoyable harmonies that flow with just the right amount of medium-paced tempo. Each song has certain rhythms which capture the positive drive of this sincere band. Here is an interview to introduce you to this manifesting outfit. Give 'em a write with an IRC; they would love to share ideas with everyone.





MRR: WHAT CONCEIVED THE INSTIGATORS? WHO IS IN THE BAND? HOW LONG HAS IT EXISTED? AND HOW LONG DO YOU WISH IT TO ENDURE?

I: From the beginning, we've worked really hard to get ourselves together as a powerful musical and lyrical band, and to try to get out and do something rather than just sit back and vegetate. It's our way of rejecting boredom and a "9-5" lifestyle. We've been together nearly 4 years altogether (Semi, Mooney, and Hammy, that is-- Tab came in January of '83). We also work with a woman we know who is starting to write songs and does a poem on the LP. I suppose we'll carry on until there seems no point in staying together.

MRR: WHY THE NAME "INSTIGATORS"?

I: It sounded fitting, and it's done quite well because we feel it really represents what we're trying to do: instigate people to think, and to reject all the shit that's thrown around by the media, parents, and authorities. The list is endless.

MRR: WHAT ARE THE THEMES OF YOUR SONGS? DO THE IDEAS YOU STRESS FOLLOW THE BELIEFS OF THE BAND OR JUST INDIVIDUALS?

I: They vary. We have no set them have their lyrics on the LP, which is us object to the lyrics, although some word "shit" being sung on the albu unintelligent. Yet we kept it, although "fuck" (Shit!, we've said it!) because other words could be used. We w through, and if they're good, we use individual views which the band agrees

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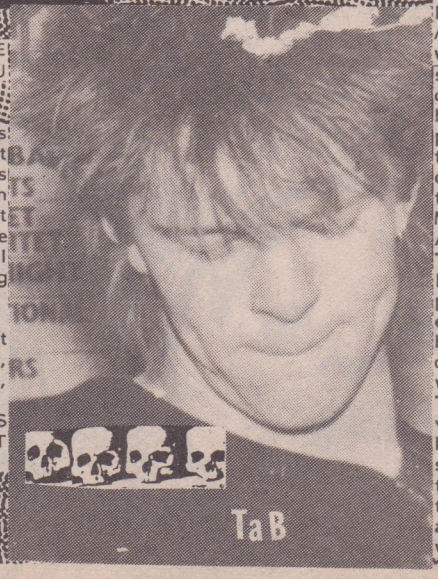

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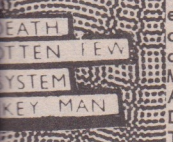

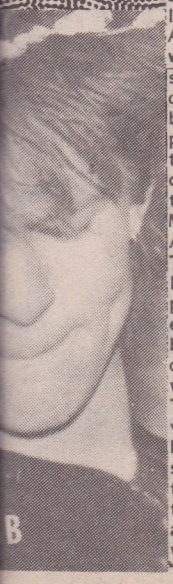

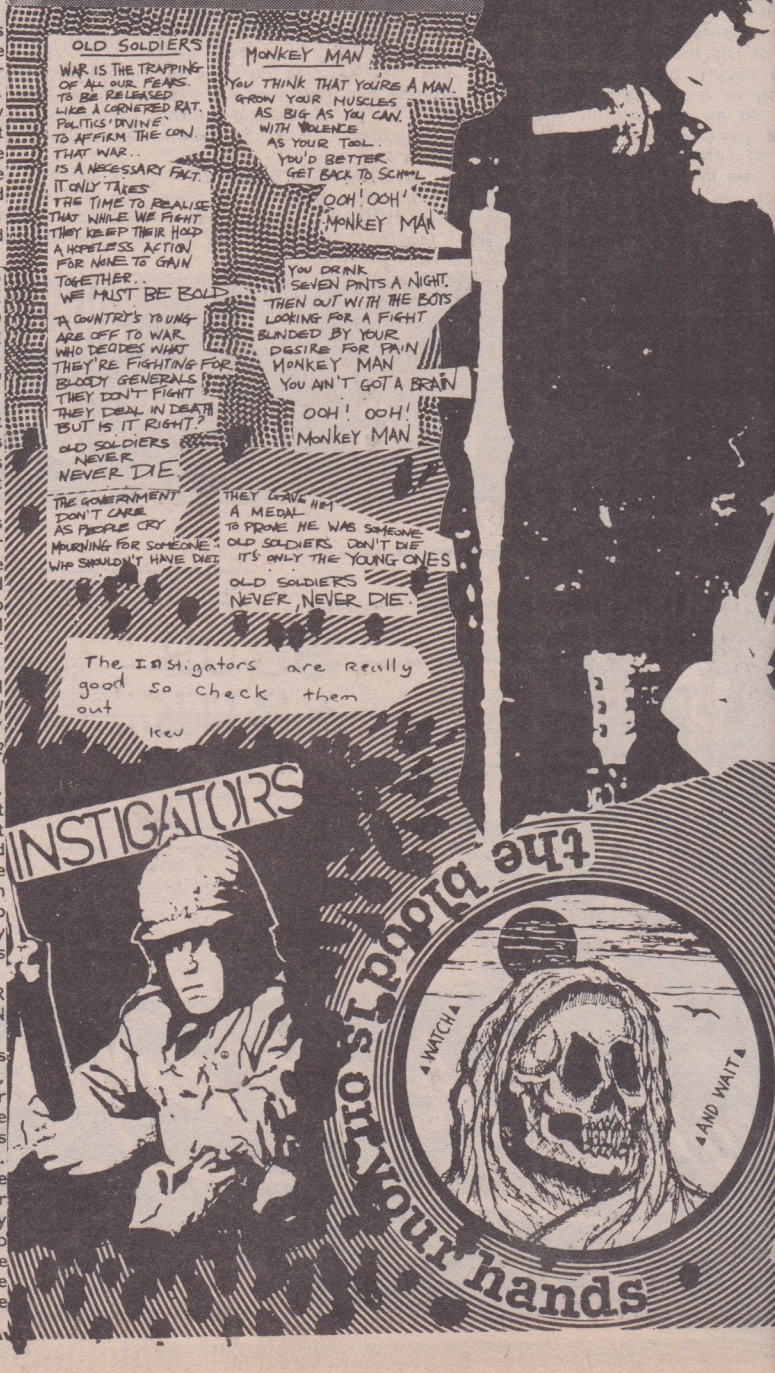
OLD SOLDIERS
WAR IS THE TRAPPING OF ALL OUR FEARS. TO BE RELEASED LIKE A CORNERED RAT. POLITICS 'DIVINE' TO AFFIRM THE CON THAT WAR.. IS A NECESSARY FACT. IT ONLY TAKES THE TIME TO REALISE THAT WHILE WE FIGHT THEY KEEP THEIR HOLD A HOPELESS ACTION FOR NONE TO GAIN TOGETHER.. WE MUST BE BOLD
A COUNTRY'S YOUNG ARE OFF TO WAR WHO DECIDES WHAT THEY'RE FIGHTING FOR BLOODY GENERALS THEY DON'T FIGHT THEY DEAL IN DEATH BUT IS IT RIGHT?
OLD SOLDIERS NEVER NEVER DIE
THE GOVERNMENT DON'T CARE AS PEOPLE CRY MOURNING FOR SOMEONE WHO SHOULDN'T HAVE DIED
MONKEY MAN
YOU THINK THAT YOU'RE A MAN. GROW YOUR MUSCLES AS BIG AS YOU CAN. WITH VIOLENCE AS YOUR TOOL. YOU'D BETTER GET BACK TO SCHOOL
OOH! OOH! MONKEY MAN
YOU DRINK SEVEN PINTS A NIGHT. THEN OUT WITH THE BOYS LOOKING FOR A FIGHT BLINDED BY YOUR DESIRE FOR PAIN MONKEY MAN YOU AIN'T GOT A BRAIN
OOH! OOH! MONKEY MAN
THEY GAVE HIM A MEDAL TO PROVE HE WAS SOMEONE OLD SOLDIERS DON'T DIE IT'S ONLY THE YOUNG ONES
OLD SOLDIERS NEVER, NEVER DIE.
The Instigators are really good so check them out
Ken
INSTIGATORS
the blood is on your hands
WATCH
AND WAIT

theme, and four different people
ich is really good. I think none of
some of the band objected to the
e album because they felt it was
though we've now agreed not to say
ecause it serves little purpose when
We write lyrics, then read them
e use them. You could say they are
grees with.

T THE MUSIC YOU PRODUCED ON
COMP LP, AS COMPARED TO YOUR
NYMORE? IS THERE CHANGE OR
EXT?
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we thought it was better than the
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YOU'VE EXPRESSED, AND THE
ABILITIES, YOU SHOW A VERY
S COME FROM YOUR KNOWLEDGE,
HAVE BASED ON WHAT YOU SEE
DU FEEL YOUR SINCERE EFFORTS
E OF YOUR STANCE?
really a reflection of our awareness
s we get older (and wiser?), we
around, because as you get older
lot more, and as you reject this,
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, we are very unsure. If we're
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d got down to actual caring and
while.
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VISECTION, VEGETARIAN, AND
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ed then and there what meat is!
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OUT MONEY? ARE YOU FOR OR
HOW DOES ONE SURVIVE WHEN

ts, kills, depresses and corrodes
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cause they're skint. It's the cause
situation. You have to live in this
have to get get money somehow.
ake a profit, and then the whole
e is a fine line between profit for
eed's sake. And the latter really
urrency situation is a load of crap
who've got so much money they lose
llar drops. Governments encourage
making their profits for their little
very sick indeed.

SEMi
THE BLOOD IS ON YOUR HANDS
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WATCH
AND WAIT
OLD SOLDIERS NEVER DIE.

MRR: DO YOU LIVE IN HOUSES TOGETHER, OR INDIVIDUALLY? DO YOU HAVE JOBS, OR DOES THE BAND PROVIDE A WORKING PAYMENT? EXPLAIN ABOUT "PEACEVILLE TAPES" AND WHAT YOU HOPE TO ACCOMPLISH.

I: Yes, we live in houses, but not together. All of us live with our parents. We started the band when we were 16. Two of us went to college to do art /photography, and two of us work doing various jobs. So, we haven't really got the time or money to set up together yet (if at all). We're thinking about leaving our vocations and doing a lot more gigs because we feel we can do it, but it's a hard decision to make. We'd really like to go to Europe, and eventually the U.S. Peaceville Tapes was going to be a joint effort, but it didn't work out... so now just one of us does it. We all have things we're better at doing (arranging gigs, getting transport, doing music, etc). It's split quite evenly. The main thing is that we're four very different individuals. The only time we work together is in the band, so we get lots of input. This means we won't get into any ruts and we're quite diverse. We work on some publications and put on a couple of gigs in our town. Hopefully, when we do take the band on fulltime, we'll get a lot more done.

MRR: HOW DO YOU FEEL ABOUT RELIGION AND GOD? IS IT PREACHING THE SAME THING YOU ARE BUT WITH A DIFFERENT OUTLOOK AND END RESULT? COULD THERE BE PEACE WITHOUT RELIGION?

I: This is a pet hate of mine. It is definitely not "preaching" the same as us. Religion preaches hatred and oppression. It condones meat-eating and war. It destroys the mind of the individual, creates factions, and cons millions into believing they'll go to heaven if they live a shitty life on all-fours praying to some righteous shit who never existed and is well-structured so as to play all these "Christians" right into the hands of the governments and their death schemes. It is probably one of the most potential death-creaters of all time. Apart from that, we love Jesus and pray all hours of the day--so we won't have to go to hell. Don't be shit-scared of "Christians". Reject their rubbish and live your life.

MRR: WHAT'S YOUR OUTLOOK ON DEATH? IS IT FEAR? WILL YOU HAVE ACCOMPLISHED WHAT YOU WANT IF YOU DIED? ARE YOU TRYING TO MAKE A MARK, OR JUST BE INVOLVED AND HELP YOUR FELLOW HUMANS?

I: Ahhh, the inevitable Pushead question. Death? As certain as birth. Not much to say. It must frighten us all because we don't know what will happen or when. And everyone wants to live; we do anyhow. I think the main thing is to create the foundation of what you believe in and hope that people will carry it on after you... and strive for peace, love, and equality. There's no reason to become a martyr, etc.; just hope people can remember how much you cared and add that to your strength (Are you afraid of death Pushead?).

MRR: DO YOU PASS OUT POSTERS WITH YOUR BELIEFS ON THEM? DO YOU INDULGE IN DRUGS, AND IF SO, ARE THEY A RELEASE OR AN ESCAPE? IF YOU CARE ABOUT ANIMALS, DO YOU CARE ABOUT YOURSELVES?

I: We do handouts of various things (artwork, lyrics, views), but not very often because they all cost money and we don't have much. We tend to do them when we release things, and mail them out when people ask for info. About drink and drugs: three of us smoke cigarettes, and we all drink to various extents. This is for pure enjoyment, and only an escape if you want to use it as such. We don't really. I'd stop smoking if I wanted to--but I don't. We do care about ourselves. We're all relatively healthy. I think drink and drugs are up to the individual and as long as you don't abuse them they can be OK in moderation.

MRR: ANYTHING ELSE YOU WANT TO COVER?

I: Yes. We want to do gigs in Europe, America, Scandanavia, etc. If anyone can help us out with this, would you please get in touch because we're ready and willing. Write soon, c/o Peaceville Tapes/ 5 St. Michaels Close/ Thornhill, Dewsbury/ W Yorkshire WF12 0JU/ England.

MRR: ANYONE YOU WANT TO THANK OR ACKNOWLEDGE?

I: Thanx very much to Pushead for this interview and much more!; to SUBHUMANS, John Loder, XPOZEZ, CHUMBAWAMBA, Raising Hell fanzine/ Crash Course fanzine, Tom Casner, Mark Spinale, and everyone we're forgetting.

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The MESS

CRUSTIES

S.U.M.

DEADLY RITE

We are the band THE MESS from Madison. There hasn't been a Wisconsin scene report in months, and since we've played all the outposts of punkdom in the state, we feel we should let others know about the area and its happenings.

GREEN BAY: We've played there several times, and the results have always been positive. Most bands that have played will agree that a good time is always had by all. Shows happen at Kutzka's, a large all-ages hall in the suburbs. A turn-out of 100 kids or so can always be expected, so bands won't "earn their fortune" by playing there, but the enthusiasm of the crowd more than makes up for it. There was a rash of break-ups among the local bands last fall, with SUBURBAN MUTILATION and DEPO PROVERA the only bands to survive the disease. S.U.M.'s album has been out for awhile now, and the DEPO boys are waiting to get theirs back from the pressing plant (move it, rash!). The last time we played there, the newest band in town was the CUTHROATS.

OSHKOSH: Nothing happening here since super promoter Dan Burr headed west. The amazing MORAL DISGUST (now called PSEUTHSAYER) plays throughout the mid-west and is planning an LP.

MILWAUKEE: We played at a small bar called the Underground, which books all forms of alternative music. We played solo, and by midnight the place was hoppin'. Cool club (great graffiti!) Let's hope it doesn't suffer the same fate as Yano's, an all-ages hall which was closed down by the police. One night they came in, told everyone they had to leave, and when some people refused, the cops beat them with their nightsticks. The majority of the people beaten were young kids, not drunken assholes. The owner will be opening a new place soon, possibly in the suburbs to avoid the ultra conservative city of Milwaukee. We don't personally know any bands from the area, so we can't give any band news, except that DIE KREUZEN and the CRUSTIES play out alot. SACRED ORDER has reformed, COUCH FLAMBEAU should have an LP soon, and DISDAIN is recording. New bands include: NRK, EARTHSHOE, DRASTIC MEASURES AND J.U.A. SELF-GRATIFICATION have reformed too.

KENOSHA: We played at Bill's Corner Bar, one of two places where shows are held. When playing Kenosha, expect lots of beer, lots of fun, a cool turnout, great pizza, shitty (but free) speed, and a comfortably intertwined crowd of punks and headbangers that really get into the music. The local bands (that we know of) are the CHARMING DEVIANTS, 10-96, and U.S. DISTRESS. They all play pretty basic thrash, but they're all very good.

MADISON: Lately there have been 3 steady places for shows here--O'Cayz Corral (a small bar), the Wilmar Center (a medium- sized all-ages hall), and Turner Hall (a large all-ages hall). Occasionally there will be a show in the Student Union, a co-op, a house party, or at another bar. Attendance varies, as does audience's musical tastes. For example, only 40 people showed up for DR. KNOW/RKL, but over 400 people showed up for the MINUTEMEN/DIE KRUEZEN show and 150 plus showed up for THE MESS/IMMINENT ATTACK/TARGET OF DEMAND/BREAKOUTS/RAW FEEDBACK, er, I mean, RAW POWER show. There are alot of good local bands in town, something for everyone here. Gigging bands are: IMMINENT ATTACK (1 album, metal core), THE APPLIANCES (2 7"s, 1 album, most popular band in town), THE TAR BABIES (2 12"s, bluesy hardcore), THE MESS (1 7", punk rock), THE MEDICINE SHOW (VELVET UNDERGROUND-type stuff), KILLDOZER (1 album, slow, growly-type stuff), JUVENILE TRUTH (1 studio tape, temporarily broken up), MECHT MENSCH (1 7", weird rock), THE CHRIS LANE BAND (total shit, refuses to play out), and a few younger bands that are still in the formative stages.

Sorry if we forgot to mention anything or anyone, if we did it wasn't intentional. We felt a scene report was long overdue, so we took the initiative, which is more than you can say.

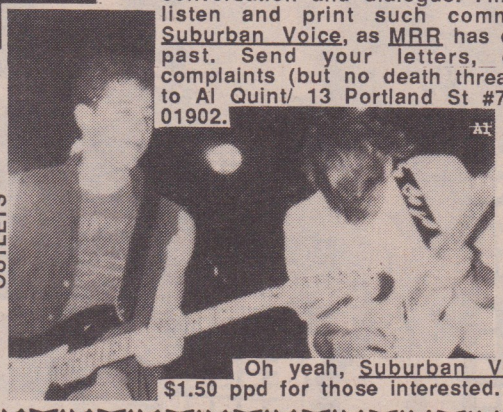
The Mess/ PO Box 2532/ Madison, WI 53701

Kind of a slow time for all-ages gigs around here, but there's still some activity. First off, Chris Carilli has taken over Dave Smalley's Friday afternoon show on WZBC, renamed it "Alternative Force", and is looking for bands to send material for airplay. The address is: WZBC/ McElroy 107/ Boston College/ Chestnut Hill, MA 02167. Chris' show is off to an excellent start.

Just when we'd given up hope, DYS' new album has finally hit the stores. And their new drummer is none other than ex-SSDer Chris Foley. No word on what the rest of SSD is up to. The FU's new drummer is Bonesy (ex-BAD RISK). In other band news, both PSYCHO and CANCEROUS GROWTH's new vinyl should be out by now, or so the responsible parties claim. Other new local vinyl of note is from hard pop heroes The OUTLETS, The BLACKJACKS, and The CHOIRBOYS, a good '77-styled punk band soon to split because the guitarist is getting married. But the other 2 CHOIRBOYS are rumored to be forming a band with ex-JERRY'S KID Rockin' Bob Cenci, so be on the lookout for a devestating outfit there. The OUTLETS are temporarily out of commission due to drummer Walter injuring his hand. NO SYSTEM has a new drummer, Doug McKinnon.

Lots happening on the tape front. PTL KLUB have released a 7-song demo ($2.25 to R Domenici/ 14A Plympton St/ Woburn MA 01801) and plan a 7" this summer. There are a few cassette comps in the works. PSYCHO are working on Dingleberry Stew. Bands, send stuff to John Wolfe/ 137 Forest St #1/ Malden MA 02148. Joe Glassman is working on the next in his series of Mother's Compilations. The address is Box 687/ Randolph MA 02368. Dan from Danzine, in addition to having a new issue available, is also planning a comp. Send it off to 8 Bellevue Ave/ Winchester MA 01890. Finally, my friend Erika is getting a comp together, too, so send your masterpiece to 21 Lincoln St/ N Easton MA 02356. That should keep 'ya busy for a while.

Charlie of PSYCHO & CANCEROUS GROWTH



Oh yeah, Suburban Voice #15 is $1.50 ppd for those interested.

On to a more serious matter for a moment. Some of the local skins aren't pleased with criticisms that have appeared in local zines of some of their actions, such as Nazi-saluting at gigs or swastika graffiti. Also, the infamous "American Front" flyer, which was circulated around San Francisco and serves as a "warning" to anyone who think differently than the circulators (punks, hippies, anarchists, etc), was recently distributed at a Boston gig "as a joke" as one person put it. A few comments--if the skins want unity, as they claim, why do they want to physically intimidate anyone who thinks differently or looks differently from them? Isn't some hypocricy inherent? Also, instead of relying on physical threats, which has no purpose and solves nothing, why not engage in rational conversation and dialogue. I'm willing to listen and print such commentary in Suburban Voice, as MRR has done in the past. Send your letters, comments, complaints (but no death threats, please) to Al Quint/ 13 Portland St #7/ Lynn MA 01902.

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30 VIRGINIA BEACH, DOMINIC'S

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4 KNOXVILLE TN.
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7 HOUSTON TX, CLUB VOLTAIRE
8 AUSTIN TX, CONTINENTAL CLUB
9 DALLAS TX, TWILIGHT ROOM
11 ALBQ, NM
13 PHOENIX, ARIZ, IMPULSE
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22-29 S.F. BAY AREA
31 RENO, NV

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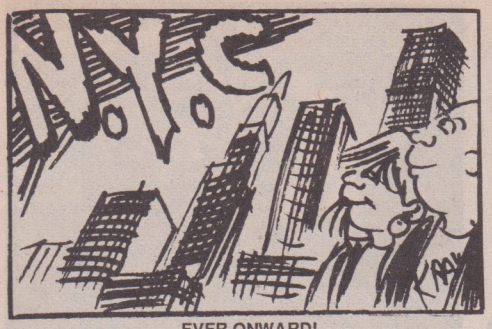


EVER ONWARD!

Rapid growth, with all of its opportunities and problems, is characterizing the NYC scene this spring. While CB's remains the heart and emotional center, the focus of the scene seems to be slowly shifting into the larger clubs, most of whom are now open to and doing punk shows. The crowds are full of new faces, including some heavy metal crossovers and lots of new kids and some old faces not seen in a long time. Informing these new people about the values of punk will be a formidable challenge! Fortunately, the zine scene is flourishing now that we need them more than ever.

There will be new opportunities for local bands this summer as so many of the leading New York bands go on tour and out-of towners come in looking for support. These new bands are gaining followers and should give some of the older bands something to think about.

With so many shows going on, the scene is also getting more diffuse, as few can afford to see everybody. It's gotten to the point where I can no longer cover the scene myself and have enlisted some local zine editors: Mike Bullshit, Joe Britz (Worthless), and Gary Tse-Tse Fly, to help me out. Speaking of help, I also need photos and artwork. I haven't seen so much activity since '78!

GOONY BIRDS

One of the problems which must be faced is the presence and activity of goons in the scene, and the whole goon squad mentality which can destroy any scene if it is allowed to flourish. I can do no better than to quote what Wattie of the EXPLOITED told me: *"The punks have got to stick together. If they don't stop it (goon squad beatings), it's all over for them."*

Interesting that some of the voices which most loudly denounced "Hallowe'en" for slandering people on the scene are now themselves spreading slanders. If there is anything punx detest, it is hypocrisy, and these people are hypocrits, whether they realize it or not. True, some of them say they are not punks and not involved in punk rock. I suppose that means hypocrisy is okay in whatever they consider "hardcore"?

Note: some of our local goons have been employed as security detail at CB's and the Rock Hotel -- neither Hilly nor Chris has paid much attention to who gets hired, but ultimately it is something they have responsibility for and should look at more closely.

FREE SPEECH

Goony thinking sometimes comes from unexpected sources: The scene: the Rock Hotel, April 14, jammed to the rafters with over a thousand fans come for CRO-MAGS, U.S. CHAOS, UK SUBS and EXPLOITED. It's after midnight and U.S. CHAOS is on stage, having just completed a memorable singalong of their anti war song, "Bits and Pieces". Skully, singer for this controversial band, launches into a song introduction and says: *"You women are all scum-sucking pigs...except for a few."* From the stairs a few feet away from him I note he is laughing. But an enraged James Kontra , lead singer for rad anarchist-politically active band VIRUS, one of the most prominent voxmen on the scene, bounds up onto the stage and attacks Skully, fists flying before Jim gets thrown off! Chaos on the floor as one skin was throwing punches left and right, I could clearly see him picking targets from my lofty perch. Kontra is still full of fight as he once again boards the stage and attacks Skully. When the dust clears, Skully tells us he was trying to get a reaction and then berates the crowd. Audience enthusiasm has noticibly waned, but U.S. CHAOS were clearly enjoying themselves. Johnny Rotten would have loved it. But think; here is a leader of our community using violence to stop a band from saying something on stage! Whether you think Skully was serious or not - he has not responded to attempts to ask him - that attack was goon squad censorship, an assault on the right of all bands to say what they want when they play on stage. Free speech cannot survive if fists are allowed to settle the issue: history has shown this again and again. Nazis and Communists and tyrants since the dawn of time have launched goons against those who speak what they dislike, and when intimidation has once prevailed...it is all over for freedom. Disagree all you like, but words at our gatherings must be matched with words, not violence. Ideas should bring out other ideas to oppose them, if they are misguided. But to escalate to violence is to destroy the very freedoms which we all cherish.

I asked Jim Kontra , who appeared to be feelng a few beers, why he attacked Skully. Said the VIRUS singer, *"He pissed me off...I shouldda broke his head...We're no hippies, we're gonna take action. We're anarchists."* Well, I guess I'm puzzled; I always thought anarchists were in favor of free speech. But we all make mistakes: the point is to learn from them.

A 9-CLUB BID

Hilly sez CB's is doing benefits for itself June 14 thru 16, with 2 days of punk...Good sign at the Ritz: punk audiences watch the action live on stage instead of staring up at the huge video screens of the same scene, in contrast to many of that club's usual new wavers. Nice to know somebody still appreciates live rock...The Rock Hotel has fixed the boys' room; Chris Williamson sez "never again!" to the World's End, where the two DK shows brought the largest indor crowds in a longtime, and which he booked. More later on that...Danceteria hosted ULTRAVIOLENCE, PSYCHOS and TOKEN ENTRY, a foot in the door at that large club....The large and historic Peppermint Lounge experienced slam-dancing at 1:43 a.m. April 20 as the MINUTEMEN went to work. the FALL and FOETUS livened things up in this three- story club with the standard video screens everywhere and $12 weekend admission. Address: 100 5th Ave. at 18th St. I do like the balcony view there, if I'm not dancing...MURPHY'S LAW played at the Pyramid on Ave. A and several bands were booked at the No Say No spac on Irvington Street. A promising new and intimate club is The Subway, whse entrance is below street level at the 63rd St. station on Queens Blvd. in mid-Queens. Ed is booking punk bands, starting with ISM May 3rd and continuing with REAGAN YOUTH, ED GEIN'S CAR, The club holds about 300, charges $4-6 admission, $2.50 for beer, has a clean toilet (with red flourescent lights to piss by), and won't do matinees because of "violent kids"; also no reentry. No videos; a lot of people recommend it as a hangout on nites when no bands are playing; I can't speak from experience on that.

ODDS AND ENDS

Leading punk radio dj Pat Duncan survived an attempt to suspend him from the air on the part of officials of Upsala College, which hosts WFMU, so we can breathe a little easier. The authorities have been harassing Pat rather heavily in various ways lately...A new station mainly heard in suburban Jersey is WJSV, 90.5 FM, Tues. 5-10 p.m.: write Dan X and Andrew Reich at 50 Early St., Morristown, NJ 07960...A fifth NYHC compilation is in the works from Richard Manzi's Western New York Records. Richard sez he's got BAD BRAINS, ULTRAVIOLENCE, WARZONE, and TOKEN ENTRY, candidly admits he knows very little about the current punk scene but believes he can make money selling hardcore records...Johnny Stiff sez he's promoting half the shows of interest at CB's and RH...Eleven (count 'em) bands played at the CB's benefit for zine Guillotine May 19; that punk sponteneity isn't dead was shown by the on-the -spot assemblage of a new and impromptu band, which even played well, to fill some empty time.

ROVING PACKS

DAMAGE is recording a new 14-song LP on Red Rider...New York's one and only MURPHY'S LAW scrapped their previous recording and instead are going to California to record for BYO; Jimmy Gestapo wants this long, long awaited first vinyl to be just so. I feel sorry for anyone who doesn't get to see them on their summer tour...TOKEN ENTRY is remixing a 10-song LP....UNJUST's vinyl, now LP, holding for $$.

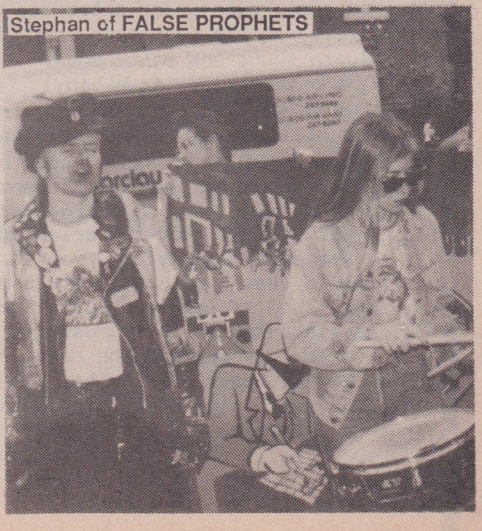
ROVING REPORTERS

Free #16 &17 are out, send postage too Michael Lerner, Box 6778, Yorkville Sta., NYC 10128 for BSURFERS innt'w and reviews...Worthless #8 tallks about Kurt Vonnegut...Tse-Tse Fly #3 is another excellent issue with DAMAGE and DECRY, good editorial on hardcore, new address: 601B Surf Ave. #17L, Brooklyn NY 11224; $.50/16pp...Bull-Shit Monthly #5 is 5 big pp for $.30 w/ AOF, AGRESSION, & lots more...Crashing Waves #2 is the SERVICE and a piece on David Johansen; 6 x yr for $5 from Christina Rawlins, Box 335, Woodside NY 11377, incl. cartoons and reviews ...Heaven Down Here is $.50 for a comprehensive reviewing of "alternative music", every 3-4 months from Greg Fasolino, Box 158, Middle Village, NY 11379...Sporadic Droolings #2 is $1 ppd from Dave Burokas, Box 1092, Kearny, NJ 07032; 54 pp of reviews and MIA, ACCELERATORS, NILS, MAD PARADE and CLAUDE COMA w/ good photos.....A "literary" punkzine is Berserker #4, $2 or 4/$5 w/ 56 pp from Box 961, No. Eliz. Sta., Elizabeth, NJ 07208; some good stuff in there, too.

THE SHOW

Apr. 27, Rock Hotel at the World's End, overcapacity crowd of 1700 or so; TARGET OF DEMAND, ADRENALIN O.D., REAGAN YOUTH, DOA, DEAD KENNEDYS: fire marshalls stopped the show during DOA's set but it resumed after they left. Next nite DK's plaayed with the BUTTHOLE SURFERS, FALSE PROPHETS, SWANS, LIVE SKULL and ANTIDAM, same place. Love to tell you about it, but I'm out of space. Use your imagination! - Donny the Punk, 233 E 3rd St. #1c. NYC 10009 (212) 982-3075.

Zowie of CFA


Stephan of FALSE PROPHETS

Syracuse, NY

STILLBORN

JOE MILLER: Drums

KEYTH: Guitar

M.D.. WALSH.: Bass

JAS MORAN: Vocals

I am writing to give you some information about an up-and-coming band from Syracuse, N.Y., that is now on a nationwide tour despite having no vinyl released. The name of the band is STILLBORN and here is their story about themselves and their tour.

Stillborn is comprised of vocalist Jas Moran, guitarist Keyth, bassist M.D. Walsh, and drummer Joe Miller. The band was formed in June of 1984 by Jas and Keyth, who were both in underground Syracuse bands before, VICIOUS RUMOR and THE UNSOUND respectively. The original Stillborn bassist, Pat McNamara, left soon after the band started and was replaced by M.D. Walsh. Joe Miller was the guitarist for the CATATONICS, and he sat in on drums (an instrument he had never played before) at several Stillborn rehearsals and soon afterwards joined the band permanently.

The members of Stillborn were largely responsible for the reorganization of the Syracuse scene, which had dwindled to practically nothing for several years. Last year Keyth, and Selvy K. (drummer for the Catatonics), organized the RABID MONKEY CLUB, which was going to be an all-ages hall for punk/hardcore/alternative bands to play regularly. Jas and M.D. were pretty much financially responsible for the club, while all four bandmembers worked constantly reperating the club in time for its opening. The opening night was extremely successful, what with a turnout of over 600 people who came to see a total of eight bands, including Stillborn's debut performance. Incidentally, the band was formed for the sole purpose of playing at the opening of the club, but their enthusiasm remained and they continued on after the club's closing by the Syracuse police (on the same opening night), due to a lack of city ordinances. The Rabid Monkey Club then became RABID MONKEY PRODUCTIONS, which hosted many hardcore bands such as DIE KREUZEN, 7 SECONDS, VERBAL ABUSE, YOUTH BRIGADE...bands as such that had never been seen in Syracuse before.

Despite the fact that the Syracuse scene had been well established, there was internal friction between members of the Rabid Monkey organization, notably that of Keyth and Selvy K. Dissatisfied with all of this, all of the members of Stillborn withdrew from Rabid Monkey Productions and decided to look for greener pastures elsewhere. What better way to do this than to go on tour?

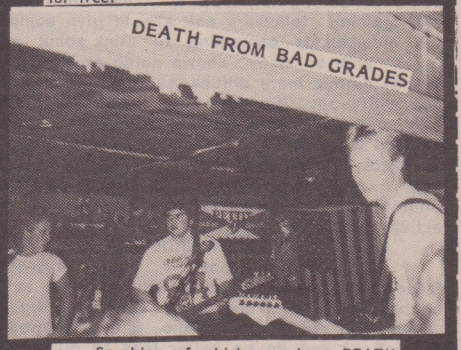
It took several months, but after numerous phone calls and extensive planning (which included Joe's purchase of a van), Stillborn was ready to hit the road. They played three dates in Connecticut, two in Philiadelphia, Richmond, Va. (opening for AGNOSTIC FRONT), Atlanta, Ga., three dates in Florida, two dates in Houston, Tx. (once with Agnostic Front again), and one in Austin, Tx. (opening for POISON 13). Basically the tour has been going extremely well, what with meeting a lot of helpful supportive people and bands, and the audiences' positive reactions to the Stillborn sound and stage show. Their destination is San Francisco, where they hope to release some vinyl. All they possess now is a two-song demo tape which was recorded in Syracuse shortly before their departure.

Stillborn plays all original material, with songs such as "Society's Protectors," "Accusations," "Face The Music," "America...Love It Or Die," etc. Their sound is quite different from many other hardcore and thrash bands. They have several ultra-fast songs, but quite a few are longer than usual, with tribal, tom-tom oriented drums, chainsaw guitar, thumping bass lines, and powerful baritone vocals. The band's focal point is Jas, who possesses a very charismatic stage presence with his wildly erratic dancing and other such maniacal antics. They are definitely a band to witness as well as listening to their music.

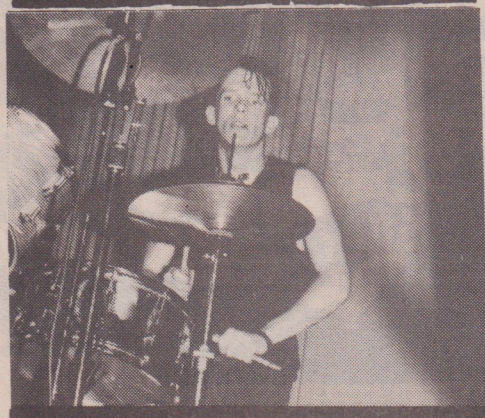
At this writing the band are in Houston, trying to get themselves booked on the West Coast. They plan to be in San Francisco in about three weeks and are hoping to get in contact with other bands and people who might be interested in putting them on a record label. Stillborn has become the first Syracuse punk band to go on tour, and hopefully other Syracuse hardcore bands will follow in their path. If anyone is interested in receiving a press kit of the band, please write

Stillborn/ 663 Fairview St/ Oakland CA 94609

NOWHERE, NY- We call our scene Nowhere because we are Nowhere. The main places we have shows are in the small city of Poughkeepsie and the even smaller town of Mahopac. These places exist too far away from Albany (2 hours) and New York City (1 hour) for us to consider ourselves a part of those scenes. So, we're content to just stay here and bring the bands to us. Our shows are entirely non-profit, with all the proceeds going to the rental of the hall and the bands. Myself and Chris Geiger of D.F.B.G. own the P.A.'s that are used at the shows, so we don't have to dish out any extra bucks for a sound system. We try to keep the door price around $5, and we have at least 4 bands. Very often, one of our own bands will play for free.



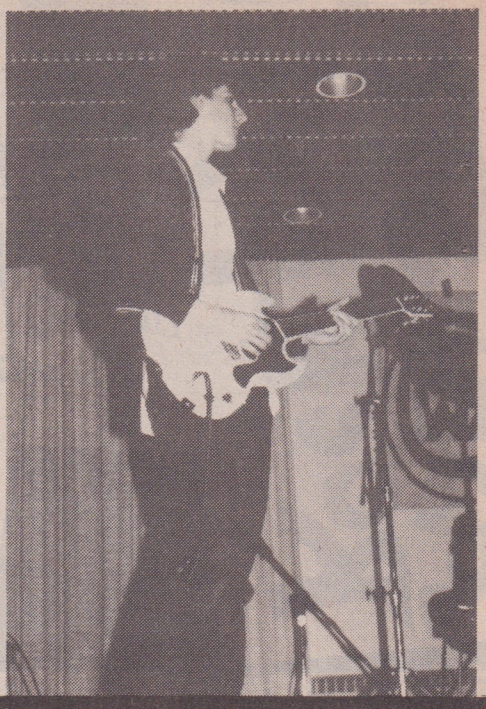
Speaking of which, we have DEATH FROM BAD GRADES and END PRODUCT as the scene veterans. D.F.B.G. have a new bass player and a new hard-edged mosh-thrash sound, as opposed to their past "fun" style. My band, END PRODUCT, wishes to leave it to the listener to classify us, but I'll just say we put our hearts into our music. ABUSIVE ACTION, the youngest "Nowhere" band, have their own original hardcore sound which always proves to be fun and entertaining. Lastly, there's REST IN PIECES, who play a complicated NY-style thrash. Rumor has it they're looking to adopt a more metal approach. There are also numerous spinoff bands which can be seen every once in a while. The only recordings we have to offer are ABUSIVE ACTION's 14 song demo and END PRODUCT's 10 song demo, both available for $3 each (address at end of report). However, there are plans for a "From Nowhere" compilation EP. From Nowhere is also a fanzine which should be out in a month or so. Also, I'd like to endlessly thank the Connecticut bands and people for their help with our shows, and The EDGE for mentioning us a few issues ago. Thanks! Well, anyone who would like something, call (914)628-3014, or write: Chris Miller/ 15 Sycamore Rd/ Mahopac NY 10541.



THAT HOWLING INFERNO

Chris Caron (guitar), Mike Shockley (drums), Shaun Irons (vocals), James Hovance (bass). THAT HOWLING INFERNO has been around for about 6 months and features Chris Caron (ex- D.C. band DEADLINE) and one of the best drummers I've ever seen. Thay have a very unique stage style and I think the interview pretty much explains their musical style. You can contact them through me at the address below.

MRR: How would you describe your music?
JAMES: We've been likened to many bands, but I think BAUHAUS is the name raised most. We're influenced by all the bands in the droning/minor chord school of music.
MRR: Shaun, explain your lyrics.
SHAUN: I basically try to create images and social observations. Some songs are a bit on the gloomy side, but that's balanced out by songs that try to convey a sense of hope. So, they're more social and personal than political.
MRR: Chris, how have your musical ideas changed since your DEADLINE days?
CHRIS: They've changed because I've changed. My musical tastes have progressed from hardcore to more complex and subtle song structures. The music I listen to is energetic, not necessarily fast. I also feel more comfortable with what I'm playing.



OCCAM'S RAZOR

Al (guitar), Glenn (bass), Dana (vocals), Felicia (drums). OCCAM'S RAZOR have been playing their very original and danceable music for about 6 months now. The band contains 2 former members of RUDE AWAKENING (Al & Glenn) and their music can be described as driving punk with very intelligent lyrics. You can contact them through me at the address below.

MRR: How did you find the name OCCAM'S RAZOR and what does it mean?
DANA: I opened the dictionary and Al pointed to it. What it basically means is "cut out the bullshit".
MRR: How do you think the Delaware scene has changed since, say, last year?
AL: I think it has gotten a lot bigger now with a lot more bands and a lot more younger kids getting into it.

3RD LEG

Jimmy Gnarler (vocals), Appauling (bass), Gonzo (guitar), Malibu Todd (lead guitar), Brian Backsideair (drums & french horn), Julie Laybackair (bones), Dave Invert (other guitars, percussion, back-up vocals). 3RD LEG, Delaware's premier skate band, has been around for almost a year now, playing their very humorous and original brand of music that they describe as "heavy skate-core". They have a demo tape out and Jim and Dave put out a great skatezine called Spunk that's a must for all skaters and wannabe skaters. It's 50¢ and a stamp and you can contact them at: 120 Wilbur St B-4/ Newark DE 19711.

MRR: Jim, tell us about that '77 punk that was hassling you at Student Center Night.

JIM: Oh yeah, he was harrasing Heidi, so I called him a glebe and he threatened to kick my ass and called me "one of those new skate punks". I wish these Sid clone wannabes would wake up and realize it's 1985 not 1977.

MRR: Describe your music.
APPAULING: We try to imitate the sound of a giant praying mantis eating Toyotas on the New Jersey Turnpike at 4 in the morning.
MRR: Jim, tell us about your zine.
JIM: It covers the best hardcore and skate action in Delaware and next to Guide To Insanity, it's God.

YOUR WORST NIGHTMARE

Finally, the newest band around is the band I play bass in. We have a number of musical influences, ranging from thrash/hardcore to ska/reggae, and we play out as often as possible. Our lyrics are mostly political, but we also have some personal songs. We are also the youngest band around, as we are all still in high school. I would like to note that the bands make very little money, if any at all, but I don't think it matters much since we're getting our point across and having fun doing it!
Kurt Beers/ 103 Mulberry Rd/ Newark DE 19711

ASBESTOS ROCKPYLE

Washington, D.C.'s infamous ASBESTOS ROCKPYLE has been in existence in various incarnations since 1981. The biting wit and sarcasm, coupled with the fierce independence of ASBESTOS ROCKPYLE has made them one of D.C.'s most controversial bands. The core of the band consists of Paul R.W. Clark, who does all of the singing, most of the lead guitar and some rhythm guitar, and Anatol Sucher, who plays rhythm and lead guitar, bass guitar, electronic and found object percussion, keyboards and real-world sound effects. Paul is a native of Belfast, Northern Ireland but he has been living in the United States for the past six years. Anatol is from the suburbs of D.C. Much of their output has been as a two-man studio band. They have had a number of different drummers over the course of their existence. They play live as a trio, with Paul on guitar and vocals, Anatol on bass and some rhythm guitar. Currently Darryl Dardenne of the SUBMENSAS is playing drums for them. Because Anatol has been going to school in Santa Cruz, while Paul attends the University of Maryland, they have had a very sporadic existence. But they have released two 7" records and three tapes through their own label, WARPT RECORDS.

This interview was conducted after an ASBESTOS ROCKPYLE rehearsal at the University of Maryland this past April. Questions are by me, D.C.'s Madwritter.

MADWRITTER: So how did you guys meet each other?

PAUL: We met in 12th grade of high school in guitar class.

MADWRITTER: You guys seem to have gained a certain notoriety in the D.C. music scene. Why is that?

PAUL: Basically we say what we think about things, whether we're dealing with the government, religion, the punk scene or whatever. A lot of people don't want to hear what we have to say. They just want us to play the political games and kissing ass just to get gigs, airplay on the radio, etc. Like a few years ago we got in hot water for a song I wrote about a certain well known and influential figure on the local punk scene who had enough clout to blackball us from the club circuit because we apparently rubbed him the wrong way.

MADWRITTER: The song "D.C. DeaDCore" is a vicious attack on the hardcore scene. Why did you write it?

PAUL: I got really sick of the cliqueshness and push towards conformity in the scene. Punk always meant to me to think independently, to not follow leaders or pre-ordained clothing fashions. I think the scene is being ravaged by drugs and violence. Some of the people who were in the straight-edge clique a few years ago are now into heroin and other heavy drug use.

ANATOL: The idea of a uniform goes against the whole spirit of the punk movement. I think it's best to be yourself. But you have all these people who won't talk to you or give you the time of day if you aren't wearing a leather jacket and army boots. It's really fucked up to judge people by their appearance alone, when you haven't even talked to them.

PAUL: I did an interesting experiment one time. You see, I like wearing leather jackets and what not, so I usually don't have any trouble socially when I go to hardcore shows. I'm on good terms with a lot of people in the scene. One time, to see the power that fashion has over people's minds, I went to a show wearing some very hippy clothing. I was wearing a psychedelic bandana, torn blue jeans, a very colorful dashiki, and tennis shoes. When I did this, people reacted by avoiding me and being very silent towards me. They acted like I didn't exist. Then at the next hardcore show, which was a Circle Jerks concert, I came all decked out in leathers and spikes, with bands scribbled all over the jacket, and with army boots. My hair was sprayed blue in sillycolor. They came up to me like I was an old friend who had been missing from the scene for awhile, when actually I never left in the first place. I also tried this with preppy clothing. They were in semi-shock. Every time I tried to step out on the floor I'd get pushed back.

MADWRITTER: Some people would say that you guys are just malcontents who should stop complaining. They would say that you should strive for unity in the punk scene, and that you should focus your energy against the hostile outside world.

ANATOL: That's bullshit. How can punk have any sincerity or integrity when it starts mimicking the most fucked up aspects of our society? Punk was and for me still is a reaction against the follow-the-leader, wear the uniform mentality of society at large. Now these people are saying that it's not okay to be yourself, which is what all the jocks were telling me in elementary school and high school. Another thing, about the whole "unity" cliche, I definitely do not want unity with people who act and think like nazis. I'll only go for the unity once they've straightened their heads out.

PAUL: A lot of our songs deal with the more mass-media culture. Take the song "I Like Disco." I've lived in College Park (home of the University of Maryland) for several years, and the place is overrun by these fraternity people and all they want to do is drink beer... It's like the D.C. punk culture with different clothing and music styles.

MADWRITTER: On your new "Industrial Religion" E.P. you have a song with the same title as an old IRON CROSS song, namely "Skinhead Glory." But your song has a very different slant from IRON CROSS's version. Could you explain what made you write this song?

up in Philadelphia, which has been discussed in MRR already. There's been a whole lot of fag bashing in D.C. recently. Also a lot of anti-semitism. Now a lot of the clubs in D.C. are getting shut down because of the violence. I'll tell you about one incident that happened quite recently in which I was involved. We set up a benefit gig for CISPES (Committee In Solidarity with the People of El Salvador) at the Marvin Center in George Washington University. We had a guy from CISPES who was going to speak. They flew him in, I think, from Argentina. NIKE CHICKS, SEX ON TV, THE SHADES and THE RHINOS were the bands that were going to play. I was helping with the sound system. Basically what happened is the place got trashed by all these drunk skinheads. They were yelling "zieg heil" all through the concert. The last band didn't even play because they were too scared. They were rightfully scared that they would get beat up if they played.

MADWRITTER: Did the speaker get to speak?

PAUL: No, he started to speak, but after about half a minute he got hit with a beer cup. They made their presence known and they started insulting me. There was someone who got hurt. He got eight stitches. They smashed the beer keg, threw it on the floor and threw beer everywhere. This was a peace show, this was a show for peace, and the D.C. skins did this shit, and it didn't come across to me as something that was very cool. Plus my equipment got trashed with beer. It got completely fucking soaked.

MADWRITTER: What kind of a reaction have you received from that song?

PAUL: Well, at the same show, one of the skinheads ran by me with a noose, saying that I'm gonna die for writing the song. The skinheads are real pissed off at us. There have been threats against us, that we may get our faces beat in, because they want to prove how true the song is. They'll probably, for those of them that can read, they'll probably read this and say "hey man, I'm going to go out and kick his ass for saying that." But then again, when you say that, that just shows you how much the song is true.

MADWRITTER: What are your goals as a band?

ANATOL: Well, hopefully we'll be able to get a rise out of people like Jerry Falwell, Marine Corps, and all the other fucked up individuals or organizations that are, in our opinion, evil. Like they masquerade in this shroud of righteousness, but they are the real danger, the real enemies, the real nihilists. I've noticed that a lot of people criticize punk for its so-called nihilism, but groups like The Moral Majority are much more nihilistic than punks. I think that supporting such things as the arms race, interventionist policies to destabilize governments that don't cater to multinational corporations, supporting attempts to take away civil rights in America, shows who the true nihilists are. And the Moral Majority supports these campaigns with a sophisticated political lobbying and fund-raising organization. Supporting arms build-ups is much more nihilistic than writing depressing, or even suicidal songs. Basically, we try in our music, to show the total hypocrisy and greed rampant in society. We really don't have, or claim to have, all the solutions to all of the world's problems. But we do try to think about things, instead of just taking the commonly accepted myths for granted. We want other people to do that and to stop following leaders who don't know what the fuck they're doing, and to stop accepting simplistic rhetoric. I don't know if I would abdicate the complete removal of government, but I do support "anarchy" if it means people thinking and acting more independently.

WHAT ARE YOUR FUTURE PLANS?

PAUL: We're doing a lot of things. Right now I'm working on a video for "Police State." We're coming out on the next Crass Records compilation, **Bullshit Detector 4**. Also were coming out on a Mystic Records compilation and possibly on Enigma. We just released our third cassette; it's a 50 minute cassette called **Hated and Despised.**

ANATOL: I'm working on finishing a solo cassette LP of instrumental industrial/new age music. Also we'll probably do some more cassette compilations in collaboration with Masking Tapes, who produced the **Numb Tongue No Taste** compilation cassette. The **Godfodder** compilation was a Masking Tapes-Warpt Records West collaboration. I'm going to start writing and self-publishing pamphlets on a variety of issues including sustainable agriculture, economic democracy, economic imperialism, etc. Also we may put out some cassettes by Santa Cruz bands such as BARNACLE CHOIR.

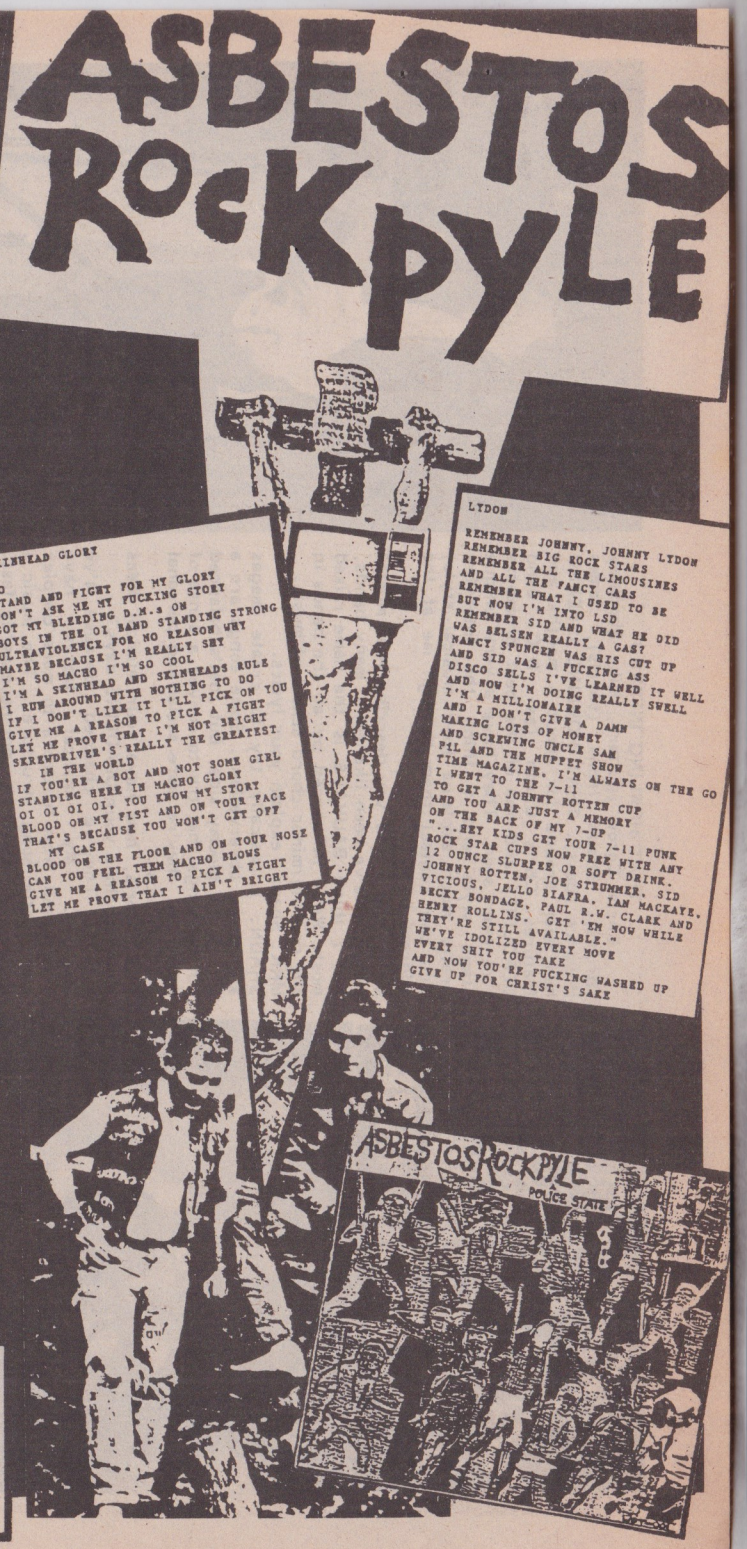
MADWRITTER: How can people get in touch with you guys?

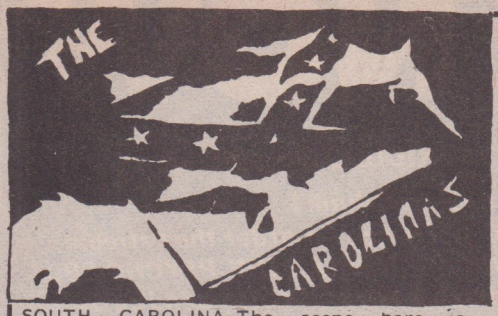
PAUL: People can write to me at WARPT RECORDS, P.O. Box 1172, Suitland, Maryland 20746.

ANATOL: My address is WARPT RECORDS WEST, P.O. BOX 8045, Santa Cruz, California, 95061-8045. If any bands or people want to trade records or tapes with me, then write to this address.

I don't have a pair of Doc Martin's
And I don't have a pair of army boots
And I don't need no fucking ripped clothing
To show what I am
And I'm not gonna dye my hair green
Just to please the hardcore scene
If you know what I mean

from "D.C. DeaDCore"


SKINHEAD GLORY
GO
STAND AND FIGHT FOR MY GLORY
DON'T ASK ME MY FUCKING STORY
GOT MY BLEEDING D.M.s ON
BOYS IN THE OI BAND STANDING STRONG
ULTRAVIOLENCE FOR NO REASON WHY
MAYBE BECAUSE I'M REALLY SHY
I'M SO MACHO I'M SO COOL
I'M A SKINHEAD AND SKINHEADS RULE
I RUN AROUND WITH NOTHING TO DO
IF I DON'T LIKE IT I'LL PICK ON YOU
GIVE ME A REASON TO PICK A FIGHT
LET ME PROVE THAT I'M NOT BRIGHT
SKREWDRIVER'S REALLY THE GREATEST
IN THE WORLD
IF YOU'RE A BOY AND NOT SOME GIRL
STANDING HERE IN MACHO GLORY
OI OI OI OI, YOU KNOW MY STORY
BLOOD ON MY FIST AND ON YOUR FACE
THAT'S BECAUSE YOU WON'T GET OFF
MY CASE
BLOOD ON THE FLOOR AND ON YOUR NOSE
CAN YOU FEEL THEM MACHO BLOWS
GIVE ME A REASON TO PICK A FIGHT
LET ME PROVE THAT I AIN'T BRIGHT
LYDON
REMEMBER JOHNNY, JOHNNY LYDON
REMEMBER BIG ROCK STARS
REMEMBER ALL THE LIMOUSINES
AND ALL THE FANCY CARS
REMEMBER WHAT I USED TO BE
BUT NOW I'M INTO LSD
REMEMBER SID AND WHAT HE DID
WAS BELSEN REALLY A GAS?
NANCY SPUNGEN WAS HIS CUT UP
AND SID WAS A FUCKING ASS
DISCO SELLS I'VE LEARNED IT WELL
AND NOW I'M DOING REALLY SWELL
I'M A MILLIONAIRE
AND I DON'T GIVE A DAMN
MAKING LOTS OF MONEY
AND SCREWING UNCLE SAM
PIL AND THE MUPPET SHOW
TIME MAGAZINE, I'M ALWAYS ON THE GO
I WENT TO THE 7-11
TO GET A JOHNNY ROTTEN CUP
AND YOU ARE JUST A MEMORY
ON THE BACK OF MY 7-UP
"...HEY KIDS GET YOUR 7-11 PUNK
ROCK STAR CUPS NOW FREE WITH ANY
12 OUNCE SLURPEE OR SOFT DRINK.
JOHNNY ROTTEN, JOE STRUMMER, SID
VICIOUS, JELLO BIAFRA, IAN MACKAYE,
BECKY BONDAGE, PAUL R.W. CLARK AND
HENRY ROLLINS. GET 'EM NOW WHILE
THEY'RE STILL AVAILABLE."
WE'VE IDOLIZED EVERY MOVE
EVERY SHIT YOU TAKE
AND NOW YOU'RE FUCKING WASHED UP
GIVE UP FOR CHRIST'S SAKE
ASBESTOS ROCKPYLE
POLICE STATE



SOUTH CAROLINA-The scene here is growing rapidly, and there have been many really happening shows in the past year. Recently, Florence, SC saw a great one, the first birthday party for the SEX MUTANTS. It featured them (our band), MASS APPEAL, and DOCKDILE RECREATION DEPARTMENT, along with SCOTT FREE. It was held at the Patriot's Retreat, who unfortunately closed their doors for the last time.

So, here's what's going on. The SEX MUTANTS have a 31-song studio tape out, and we also publish a zine called S.C. Rag (if anyone wants a copy or wants to contribute letters, pictures, interviews, etc., just drop me a line). Proleshout Productions is currently putting together a compilation tape to be released this summer. Proleshout is also planning to put out a zine. We are in the works of setting up the biggest show the South has ever seen (if anyone wants to play there, let me know). The SEX MUTANTS and MASS APPEAL are planning to tour the South (maybe the U.S.) soon and need help lining up gigs along the Coast (if you can help, please do). If anyone wants a gig down here, let us know.

Keep looking in MRR for the SEX MUTANTS' tape ad, so you can experience some southern fried hardcore (ha ha). In the meantime, turn off your MTV and go out and do something to better your environment. Remember: you can beat the system, if you'll try!!!

Herman Mutant/ 2305 Vance Dr/ Florence SC 29501/ (803)662-1539.

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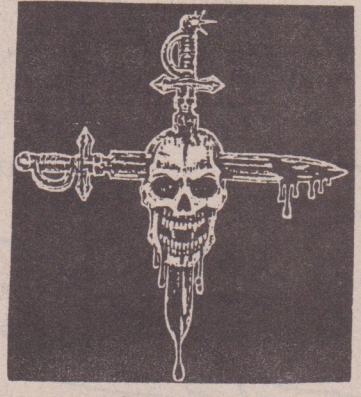

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CANADA

SUDDEN IMPACT have been together for approximately one year and have played many local shows, opened up for touring bands and have travelled to Montreal and other cities and towns in Eastern Canada. SUDDEN IMPACT is: Mitch Garvin (vocals, Chainsaw), Reid English (guitar), Steve Milo (bass), and Scott Fraser (drums). They are all very supportive of the local scene in Toronto. For information and their "Freaked Out" cassette ($3pp), write to: 3 Stuart Ave/ Willowdale, Ont/ Canada M2N 1A9. This interview took place just before they got the crowd heated up for the UNWANTED. Oh yeah, their cassette has 10 intense songs on it so go get it, now!

MRR: WHAT DO YOU GUYS DO WHEN YOU "GET UP OFF YOUR ASSES", BESIDES MUSIC?
SCOTT: Besides music...I don't know. Work, skateboard.
MRR: What kind of work do you do?
SCOTT: I work in a factory, really lousy work, making whirlpool bath tubs.
REID: I go to school. I take art, graphics.
MRR: YOU DID THE T-SHIRTS FOR "DIRECT ACTION"?
REID: Well, I did the design; I do some designs for bands.

STEAMY LOAFS
YOU TRY TO LIVE THE LIE
SUBMIT TO FOOLISH DREAMS
ACCEPT SOMSONES WELL PLANNED SCHEMES
TO CRUSH MY HEAD WITH DECEPTION
ONLY LEAVES A FALSE REFLECTION

I'M LIVING LIFE SO CAREFREE
IF I LET IT THINGS WILL GET THE BEST OF ME
CAN'T KEEP IT OFF MY MIND

MITCH: I skate and work at a bike shop.
MRR: AND SEARCH ALL NIGHT FOR PLACES TO SKATE?
MITCH: Yeah (laughter), I look for places to skate, helped build a ramp and play music...What do you do, Steve?
SCOTT: Yeah, that's what we'd all like to know! Do you have a job now?
STEVE: I might have a job.
SCOTT: Tell the truth!
STEVE: Well, I haven't been to work for a while. I bicycle a lot. I bicycle everywhere. I live in a small town where you can ride from one end of town to the other. It's Newmarket, not L.A. I also skate and put out a zine called Rash.
MRR: IS IT A SKATEZINE?
STEVE: No, it's everything; it's whatever I want to put in it.

MRR WHAT INSPIRED YOU TO COVER "GONZO"?
STEVE & SCOTT: Ted Nugent; we liked him for years. It's our roots.
STEVE: We didn't know each other at the time but we were all into it. We met up and found out we had these similar interests. We met through skating. The band grew out of friendships.
MRR: SO, ARE YOU INFLUENCED BY A LOT OF HEAVY METAL?
STEVE: Only the rad bands!
SCOTT: Yeah...KISS.

NEW SONG
SOME OF THE THINGS YOU SAY ARE RIGHT
DREAMS DON'T HAPPEN OVER NIGHT
BUT PART OF WHAT MAKES THAT TRUE
IS PESSIMISTIC SHITS LIKE YOU

PESSIMISTIC SHIT YOU'RE FULL OF IT
I'M FUCKIN' SICK OF HEARIN' IT
DON'T TELL ME THAT THINGS JUST CAN'T BE
THE THINGS WE'LL NEVER EVER SEE

SO MAYBE JUST THINK THAT WE COULD DO IT
AND YOU AND I WILL SEE TO IT
INSTEAD OF SITTIN' 'ROUND SAYIN' WHAT FOR
BECAUSE TOGETHER WE COULD DO SO MUCH MORE

MRR: DO THE LYRICS REPRESENT THE WHOLE BAND OR ARE THEY MOSTLY FROM YOU, MITCH?
MITCH: Everyone writes them. All of our thinking, just whoever has the words.
REID: If we all didn't agree, I don'tr think we'd do the song.

MRR: DO YOU WORK THE SAME WAY MUSICALLY?
SCOTT: No, Reid writes most of the music, all the music.
MRR: WELL, YOUR GUITAR SINGS TO ME. DO YOU THINK HARDCORE OR PUNK HAS SET RULES FOLLOWED BY KIDS AT SHOWS? DO YOU SEE THAT HAPPENING IN TORONTO?... THE TYPICAL "PUNK ROCKER".
MITCH: Yeah, a lot of kids are that way.
MRR: DO YOU THINK ANYTHING COULD OR SHOULD BE DONE ABOUT IT?
STEVE: Nothing. You can't tell people how to act unless you force them. A lot of people are stereotypical when they first get into it. But more and more they realize...You see people on the scene who act so cool or thrash so bad. But then they become friendly. There will always be that bunch of "cool" people. I just think it's there.

BENT O.K.
THE WEIGHT ON YOUR SHOULDERS IS HEAVY
YOU'VE BEEN SUPPRESSING YOUR FEELINGS FOR TOO LONG
YOUR SICK OF ACTING THE RIGHT WAY
WHAT'S WRONG FOR YOU IS RIGHT FOR THEM

THESE URGE'S INSIDE YOU GROW AND GROW
TILL ONE DAY IT HAPPEN'S YOU EXPLODE
PRETENDING THAT YOU BELONG
WHY THE HELL DO YOU HAVE THAT MASK ON

IT'S THE SAME THING ALL OVER AGAIN
BUT THIS TIME IT'S IN A DIFFERENT WAY
YOUR LIFE'S STILL CONTROLED BY OTHERS RULES
SO FORGET IT MAN AND BE YOUR SELF

YOU NO LONGER KNOW WHICH WAY TO GO
YOU'RE MINDS AT WAR WITH ITSELF
THINK YOUR PART OF THEIR TRIBE
YOUR GONE NOW MAN YOU'VE LOST ALL CONTROL

MRR: WHAT KIND OF "URGES" FROM EACH OF YOU, MUSICALLY, EMOTIONALLY, OR ARTISTICALLY?
SCOTT: I like to play fast. We all pretty well agree on the music. But we also have a lot of slow choruses, slow things down sometimes. Make it interesting.
REID: Is that a quote from our song "Bent OK", by any chance?
MRR: YEAH.
STEVE: Then let's talk about the song. It was from pressure, just building to that pressure for a while. That's a bad thing, and when it releases, it's too much pent up aggression. That's what it's about. So, forget it man, just be yourself.
SCOTT: The song was written about being straight-edge too, and not wanting to be straight-edge but being S.E. cuz it's "the thing to do" and then blowing up cuz you wanted to get drunk or something.
STEVE: Knowing that you wanted to be S.E., you liked the idea, but deep down inside it wasn't for you. You just had to let loose and go wild sometimes. Go over the edge for your own sanity, you had to have that.
MITCH: Those are the urges that build up to inspire that song.
MRR: IF YOU HAD A GROUP OF PEOPLE THAT WEREN'T "PESSIMISTIC SHITS", AND YOU ARE ALL TOGETHER. YOU'D BE DOING SOMETHING BESIDES JUST HANGING OUT. WHAT WOULD THAT BE?
STEVE: Well, right now I'm just doing what I want to do. Try to stay out of trouble. The question was about the song "New Song"> I think people should feel free to do what they want in life. It may not be the route that's set out for you, or one that you are expected to follow by society. You can live without having a job. It's not easy and takes a lot of cooperation amongst friends., but whatever you want to do, you've just got to do it! It's a positive thinking song. When you say you can't do something, well, you obviously can't do it. That's how I feel.
MRR: SO, SUDDEN IMPACT practice individualism.
REID: YEAH, pretty well, yeah.
MRR: WHAT MAKES "SUDDEN IMPACT" A "SUDDEN IMPACT"?
SCOTT: Reid just thought up the name and we liked it.
MRR: IT SAYS, IN THE SONG, "WE'RE A SUDDEN IMPACT".
ALL: We are a "sudden impact"; we're the band.
STEVE: The music may be a sudden impact for people who like this kind of music.
REID: You can relate it to a lot of things, like death.
STEVE: Do you want to grow old and end up in a mental institution or an old folks home, or jump off a 10 story building? We are not really suicidal. It's a funb song, but we mean it.
MRR: WHAT DIRECTION WOULD YOU LIKE TO PROGRESS MUSICALLY?
REID: Could get a bit more interesting. Not necessarily towards heavy metal, but more powerful and arranged better. But not going too far in the direction of either hardcore or heavy metal. Make something different.
STEVE: Energy is the key word. Making energy.

Joe Sary

NEWFOUNDLAND-Although there have been lots of alternative music fans in Newfoundland for a long time, it's only been this year that the scene has jelled into a positive unified movement.

The fact that more shows are happening has been a contributing factor to the sudden increase in hardcore as a visible scene here. The big DOA show last year really helped get a lot of people together. Right now in St. John's, there are several bands who play HC, although there is no vinyl as yet. Bands who play here are: FINAL OPTION, PUBLIC ENEMY, The RECKONING, The RIOT, and TOUGH JUSTICE. A local organization called Dead Upturned·Puppy Productions puts off a lot of shows here and we usually book most of the out-of-town bands. A lot of bands have expressed an interest in playing here and we welcome bands who are touring Canada to contact us; we'd really love to have you. For booking info, call Tony at: (709)753-9982, or you can write to my address.

We (D.U.P.P.) also put out a zine called Wabana Riot. We try to have an issue out every month, but because of our relatively unknown status we have a hard time getting material. So, anyone who reads this, please write--we will accept almost any type of contribution. Anyone wishing to place an ad can do so in exchange for an article or a record to review. In other words, we do it by the barter system.

Again, all touring bands: please contact us. We have a great place to play with almost no trouble from the cops. We put on all-ages shows with a bar in a seperate room.

Tony Meaney/ P.O. Box 681, Stn. C/ St John's, Newfoundland/ A1C-5L4/ Canada.

P.S. PUBLIC ENEMY are in the process of recording an EP. Also, D.U.P.P. are collecting material for a Canadian HC comp tape. Plus, our zine costs $.75 plus potage or trade.

CALGARY-Well, nobody has heard from us in a while, so I thought I'd take pen in hand and do the job. Since the last scene report, the scene here has started to enlarge, with gigs attracting 200+ people and major bands attracting 700+. Right now, the only club promoting shows is Ten Foot Henry's, with an occasional hall show, and the big show being held at the University of Calgary. What I'm saying is that Calgary is a great place to play and touring bands sould contact us. There is an added bonus of Edmonton being only 3 hours away, and it's a great place to play with the likes of wicked bands like SNFU and DOWN SYNDROME.

Slowly, there are more and more bands popping up. The main band is BEYOND POSSESSION. They've just released a 6-song 7" which rips, and have returned from a mini-tour of the U.S. They'd like to thank all the people who helped them out, with a special thanks to Rolf in San Francisco. In the future, they'd like to get an LP out and tour this summer. If anyone is interested in having BEYOND POSSESSION play in their city, please contact the band through the address below. Another local band, EYE ON YOU, have just released an EP on Rubber Records. They've also gone through a major lineup change. Other local bands are: SAVAGE PATCH KIDS, RIOT CITY 4, SILENT TERROR, plus others that are in the jamming stage.

With the growth of the scene, a few zines are popping up. One of the major ones is Rip and Tear skate/music zine R.A.T.'s past issues have covered mostly music, but this summer more skating will creep in. #2 is still available, and #3 will be out real soon. It costs $1. Another zine in the works is Microwave, with #1 out soon.

Well, that's it for Calgary. Bands wishing to play here should contact us. Plus, contributors to Rip & Tear are welcome.

Dave Westlake/ BEYOND POSSESSION/ 702 15th St NW/ Calgary, Alta/ Canada T2N 2B2/ (403)283-8603 or 229-1052.

P.S. Rip & Tear is at address above. Other numbers are: John Card in Calgary (403)289-7369; Gubby in Edmonton (403)429-2217.

Beyond POSSESION

ITALY'S RAW POWER HARDCORE

TOUR SCHEDULE

JUNE	10	KAMLOOPS BC
	11	EDMONTON Alta
	12	CALGARY Alta
	13	REGINA
	14	WINNIPEG Mtba
	16	MINNEAPOLIS MN
	17	GREEN BAY WI
	18	CHAMPAIGN IL
	22	ATLANTA GA
	23	ASHEVILLE NC skatefest
	26	RICHMOND VA
	27	GAINESVILLE FL
	28	ST PETERSBURG FL
	29	ORLANDO FL
	30	JACKSONVILLE FL
JULY	3	COLUMBUS OH
	5	DETROIT MI
	6	TORONTO Ont
	7	MONTREAL Que
	8	QUEBIC CITY
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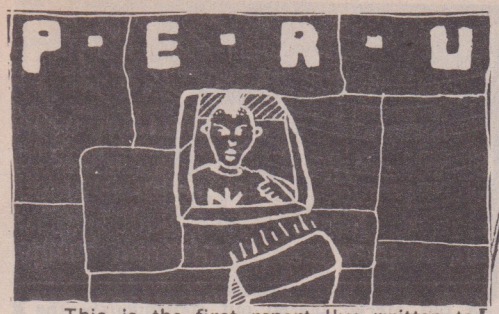

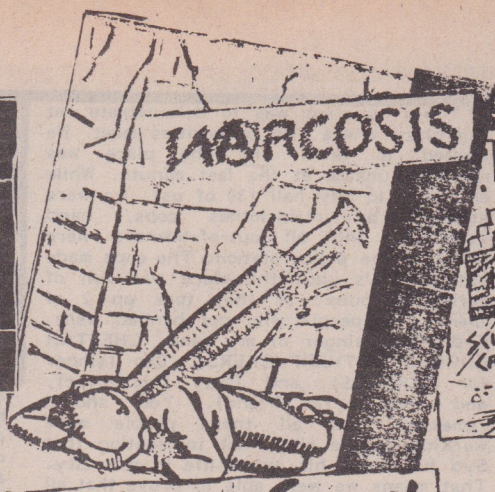

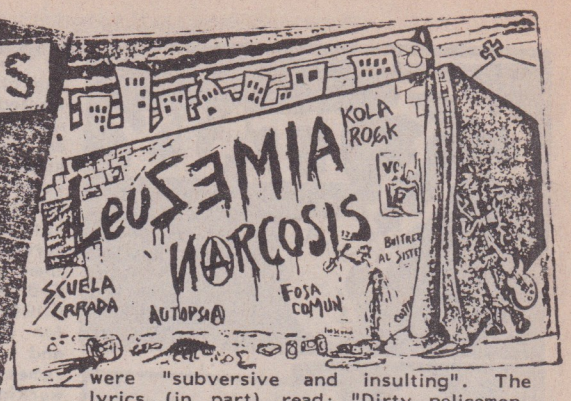

This is the first report I've written to MRR, but I'd like to let you know what's happening here in Lima, Peru. Since last year a new movement has started in our city. This movement is made up of punk bands (such as LEUZEMIA, NARCOSIS, ESCUELA CERRADA, GUERRILLA URBANA, KOLA ROCK, AUTOPSIA, and VALIUM), people that make fanzines (Alternativa, c/o Fernando Vial, Ave. Petit Thovars 4221, (Dpto) 401, Miraflores (18), Lima, Peru), painters, and friends. We are not many, maybe 50 more or less, but we work very close together. We are not punks; this is not a punk movement. We have a punk attitude and an anarchist attitude towards the system, but we are not punks because our reality is different from a punk's reality in another country. In our group, there are people from all social classes, differing realities, but a feeling of rebelling against any power above us unites us. We rebel too against bands that imitate, against bands that sing in English here, and in general, rebel against anything that is not authentic or that is mediocre. We are joined by a true feeling of honesty, of authenticity. I put emphasis on the statement that we are not punks because the people that go to the concerts and the people from the media call us punks. For example, in a recent well-known magazine, it said: "Punks Vs. Police", mentioning a concert in which the police interrupted a band in the middle of a song because the cops felt the lyrics were "subversive and insulting". The lyrics (in part) read: "Dirty policemen, you act for convenience, you defend the declining society, you abuse authority because you've got a gun in the other hand." That concert ended with gunshots, and we had to escape.

Our band, GUERRILLA URBANA, played that show, as did NARCOSIS (who were interrupted. They have a self-produced cassette out, a first for Peru). Our band, along with LEUZEMIA, AUTOPSIA, and ESCUELA CERRADA are going to do the same. Our movement is growing fast now, and I'm sure that within a year it is going to be big. My goal, like the other guys' goals, is to create and live in an autonomous and anarchist community where personal relations can be authentic. This is not impossible, and can be reached by hard work, being lucid, and with unity.

The flyer reproduced here is called "Fosa Comun", which signifies a deep hole in the ground where soldiers put the dead "terrorists", and the "Terrorists" do the same with the soldiers they kill. This happens because our country is in the midst of a civil war.

Jose Eduardo Matute/ Avenida Del Parque Sur 398/ Corpac, San Isidro/ Lima, Peru.

THE horror !

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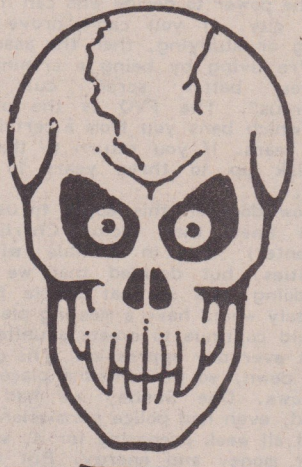

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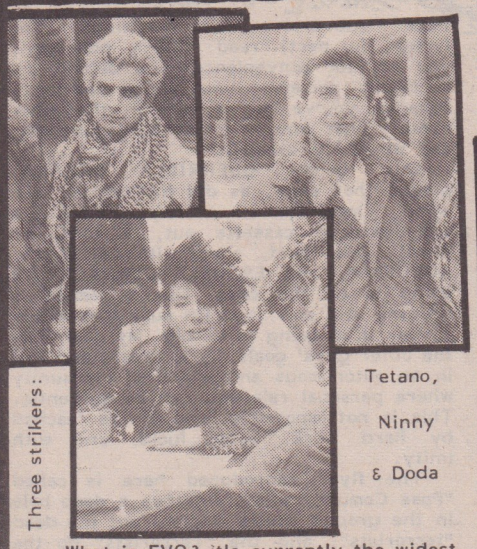
SUMMER TOUR BOOKING & INFO

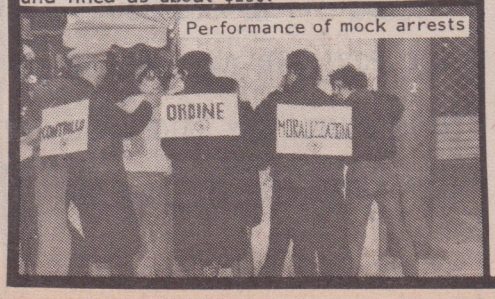
ITALY



Three strikers: Tetano, Ninny & Doda

What is FVO? it's currently the widest used law in Italy. We all know how often cops stop people and take notes about them for what they call "plain control", and what we call "total control". Well, it may seem incredible, but the police here have the power to decide who can live in a certain city. If you can't prove you're working or studying, then the assumption is you're living by being a criminal, and so you better scram cuz you're "dangerous". The FVO is the piece of paper which bans you from a certain place for 3 years. If you return to that city, you risk up to three years in jail if caught.

How does all this apply to us? Well, we all knew that Victor Charlie (our club/center) was in trouble with the authorities, but decided that we should keep doing gigs so that people from all over Italy would have a meeting place, and we could continue to create a united front against everyday oppression. The club got closed down, so we rented a place to put on shows. One Sunday we had a gig planned, even had police permission, so we worked all week preparing for it, spending all our money and energy. But the day before the show, the police "warned" us that the place was no longer Available. "Why?", we asked. "Because the place is not safe". Not safe? Any place that's used by punx isn't safe! So, we decided to ignore this, and put the gig on back in our old club, Victor Charlie. About 8:30 PM, about 50 cops shut down the show, and fined us about $250.



Performance of mock arrests

Our reaction was to demonstrate, at the place where city authorities meet. We wanted to know why the place was declared unsafe at the last minute. While en route to city hall (30 of us), we were stopped by plainclothes cops, hand searched, and all out-of-towners were taken to the police station. The cops made out 6 FVO's, but the place was full of screaming punx, so they tore up 2 of them. The people who got banned were: Syd Migx (singer of my band, CHEETAH CHROME MOTHERFUCKERS), Beo (singer for WARDOGS), and Patty (his lover), and Pazzia (a friend). You should remember that all these people were working at the club, not to mention that Syd has lived his entire life in this city. That means we were able to prove that all these people were working and not living by crime.

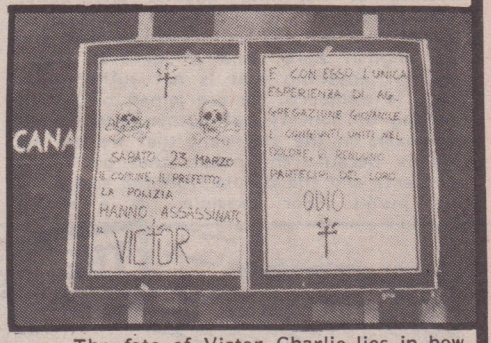
Our expo

Immediately, we decided to do something. We installed a tent right in the heart of the downtown and started a hunger strike to protest this. We collected money to make people aware of what was happening to punks. Three of us struck for 14 days (Tetano-drummer of LANCIAFIAMME, Ninni of Bari, and Doda- a founder of Victor Charlie. The strike culminated with a performance put on by the guys from V.C. People pretending to be cops stopped passerbys and asked for ID's; others imitated the typical Italian family sucked in by TV; others walked around covered with FVO's.In the meantime,

FIRMA CONTRO
I FOGLI di VIA
LUNEDI 25 IL PREFETTO DI PISA
HA EMESSO 4 FOGLI DI VIA OBBLIGATORI
DI 3 ANNI) A CARICO DI ALTRETTANTI SOCI
DEL CIRCOLO VICTOR CHARLIE
TALE PROVVEDIMENTO E' L'ULTIMO DI TUTTA
UNA SERIE DI AZIONI REPRESSIVE MESSE IN
ATTO DAI GOVERNANTI DELL'ATTIVITA' DEL CIRCOLO
INIZIATE IL 22/11/84 CON L'ORDINANZA
ILLEGITTIMA DI CHIUSURA EMESSA DAL SINDACO
E BERSAGLIERI SU PROPOSTA DELLA
COMMISSIONE PROVINCIALE DI VIGILANZA
SUI LOCALI DI PUBBLICO SPETTACOLO" PRESIEDUTA
DAL PREFETTO. IL CIRCOLO VICTOR CHARLIE, NELLA
IMPOSSIBILITA' DI PROSEGUIRE L'ATTIVITA' DI CONCERTI
NEI PROPRI LOCALI, SI E' RESO DISPONIBILE A
RECEPIRARE LE ATTIVITA' MUSICALI IN ALTRI LUOGHI
PUBBLICI DEL COMUNE (SOTTERRANEI G. SCOTTO -
ABBAZIA S. ZENO) MA ANCHE QUESTI SONO
POI STATI DICHIARATI AGIBILI.
QUINDI RISULTA CONCRETAMENTE FALSA UNA
REALTA' CHE GLI AMMINISTRATORI CITTADINI
TENTANO DI SBANDIERARE O MISTIFICARE:
A PISA NON ESISTE NESSUN
TIPO DI STRUTTURA E/O STABILE URBAN

a big stereo blared out contimuously the message "Gimme yer ID!", "Everything is controlled", and "Don't you feel stupid dressed that way, punk?" This lasted for about half an hour. Plainclothes cops were in the crowd, but this time they had to bite their lips and do nothing because this was passive . Around the tent there was an expo showing why we were striking.

So what will happen to these 4 people? It's hard to say. We're taking the cops to court to prove that the FVO's were unwarranted. Some of us hope to get someone in Paliament speak about it. What people have to do is write to those who are banned. They live in Lucca, which is by far the most fascist city in central Italy (they can't even leave their houses without being beaten by cops). Sp please support them by writing to: 4 FVO/ c/o Stefano Bertolucci/ Via Pisana 3/ S. Donato/ 55100 Lucca/ Italy.

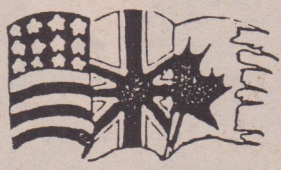


The fate of Victor Charlie lies in how much strength we can gather. We'll try to open a brand new place. You can be sure that we won't just leave our hands in our pockets. --we never have!! Thanx for your attention and support.

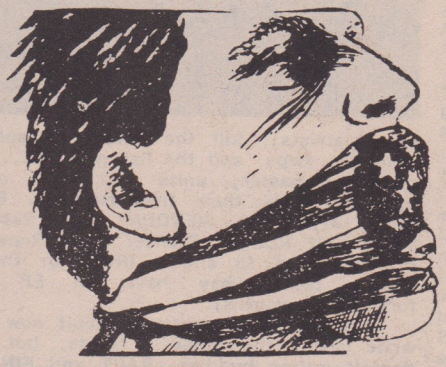
Antonio Cecchi/ CCM/ Via Veneto 5/ 56100 Pisa/ Italy

P.S. Some musical news: We at GDHC have started an indie label called Belfagor Records. The first releases are CCM's Furious Party EP, PUTRID FEVER EP, I REFUSE IT EP (personally, the best thing I've heard in a while), and CHAIN REACTION EP. We would also like to release domestically records by foreign bands. Everyone interested should send samples to me soon. Because we're a newborn label, we do not have a lot of money. But distributors should contact us too, because we want to swap Italian records for foreign records so that Italian kids can hear more foreign bands (it's pretty hard to get U.S. records here). Also, anyone wanting to tour Europe and Italy should contact us. Thanks to the trailblazing of MDC and TOXIC REASONS and YOUTH BRIGADE, there is now something like an alternative circuit all over the Continent. In every country there is somebody who is doing their best to arrange tours for bands. Finally, our zine, GDHC, is up to the third issue. It's the only zine here to come out regularly, and can give bands the best Italian exposure. Bands and labels: send ads or samples to be reviewed and get airplay. Contributors will receive free copies. So, everybody, WRITE! Thanx to all who believe in the international scene.

Toxic Reasons



WORLD TOUR 85

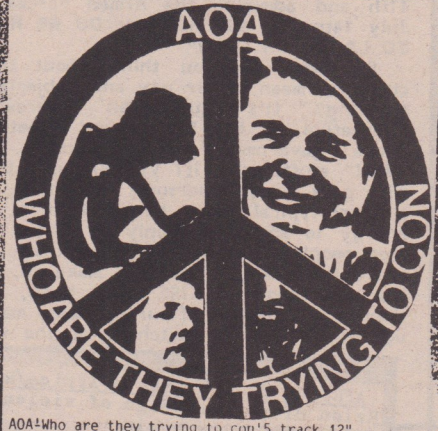


June 20--INDIANAPOLIS, IN
June 21--LEXINGTON, KY
June 22--CINCINNATI, OH
June 26--KNOXVILLE, TN
June 27--NASHVILLE, TN
June 28--MEMPHIS, TN
June 29--LAFAYETTE, LA
June 30--NEW ORLEANS, LA
July 1--JACKSON, MI
July 2--PENSACOLA, FL
July 3--TALLAHASSEE, FL
July 4--TAMPA, FL
July 5--MIAMI, FL
July 6--ORLANDO, FL
July 7--GAINESVILLE, FL
July 10--SAVANNAH, GA
July 11--ATHENS, GA
July 12--ATLANTA, GA
July 14--RALEIGH, NC
MORE DATES TO BE ANNOUNCED

FOR BOOKING INFORMATION, CONTACT JILL (416)844-6597

CHAOS U.K. - "Short Sharp Shock" LP

- Yo to Chaos and the gang. This album tears me flesh away and sends shivers up the spine as that raw unrelenting sound of CHAOS U.K. squeezes me brain boggen in sheer utter delight. Even though this is a new line-up (except Chaos on bass), the intensity and drive that charges forth is mayhemic insanity. In all of the punk globe, only 2 bands exist who put forth this burly sound and both are from the same town. Yea, it's great! (Pus)
(Children of the Revolution, dist. Cartel)



AOA-Who are they trying to con'5 track 12"
At the time of making this Ad the AOA 12" was not yet out.However if it has managed to hit the reviews section in time-we are confident its got a good one.

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C.O.R RECORDS

Stop beating me up with your baseball bats, hammers and rolling pins. It really hurts! I swear to god that I won't write a single word about Chaos Productions (even if their European skunk comp LP, Chaos In Europe, will be out by the time you read this), nor about New Wave Records and Fanzine or Bunker Records, associations, bands and people I already dropped a line about in back issues of MRR. You want "new blood"? You're gonna get it! Submitting to the pressure of my boiling wind, I decided to reveal to the world 3 of the up-and-coming bands who'll soon haunt your tape/record player. First, none of them is from Paris--the provinces strike again!! Back in #22, I ended the report telling you that one of the bands to watch for was VERDUN. More than ever, it was truely said.

VERDUN is from Rouen (the city that gave the DOGS to rock & roll freaks, and more recently the VERMINES) and formed in 1982. After a few noteworthy gigs, causes for scandals, fights, etc., they were more or less banned from almost every club in the area, so they decided to split up. But they got back together in October of '83 with the present line-up: Eva (vocals), Kurt (drums), Jean-Luc (guitar), and Karl 9000 (bass). They'll wait until December to come out from the gutter with "16 craft- bombs ready to blow up in the face of collaborators from every country". About their unusual aspect, it is often said they sound like the PLASMATICS, and it's true that Eva does remind me of Wendy O. Williams in her singing style. They've got metallic guitar power though, the kind that blows you against walls. But what about their lyrics? "To speak about our lyrics, well, they deal with human rights. We're informing about the terrorism of the state, the political/financial scandals, police brutality, corruption of justice, the Pope (Vade Retro Papam!) because the Church is too rich compared to so much misery, and isn't inspired by god but by money." OK, so tell us a bit about your songs:

L'Heure Duchaos: "Chaos time is pretty near. When it arrives, scores will be settled. For the oppressed, it will be a time of vengeance, revenge, and this mystical hour will ring the knell of this outdated world. We'll be the "new barbarians."

Les Geoles Republicaines: "This song deals with the monstrosity of jail cells and their guards, collaborators of the middle class prosecutors. The day will come when jailers will suffer what they've inflicted. Punks will be their executioners."

Verdun (and the "Veterans" cult): "The name "Verdun" has a symbolic meaning. For the army and nationalists, it's the symbol of heroic sacrifice for one's country. But in fact, it's a boundless slaughter, a useless killing to satisfy the pride of a fistful of fanatic visionaries and the prosperity of the armaments industry. The war of conquest to support capitalism in crisis. To spit on the symbol of Verdun is to spit on murderers in uniform and on monuments exhibiting, without any shame, the list of fools gone with a flower in their rifles. It's a provocation! We laugh seeing these monkeys and old farts. We hate generals and morons who believe in them. We won't forget that the "Veterans" are the instigators of Fascism. Italy has given the "Fascio" and Mussolini, Germany has given the "Toten- kopfen" and Hitler, and France has given "Les croix de feu", "La division Charlemange", Petain, Laval, and Darnand's militias. Together, they put the world to fire and sword. Millions of dead people and shattered lives: IS THIS ALLOWABLE? When we see these blockheads getting upset every November 11th and admiring the Armed Forces on July 14th, we still hesitate: DO WE HAVE TO LAUGH OR CRY?"

So, what do you think about that, chaps? I mean, their way and subjects of thinking? It's quite an interesting alternative to the boring and repetitive "Fuck government", "Anti-nukes", "No WWIII" stuff, isn't it? VERDUN is a band with guts, ideals, personal thoughts-- not a stereotypical punk band. They've got energy to share, not only on stage, but from people to people. Of course their gigs are unbelieveable. They use make-up, but it's not another KISS-style band, but they're a reflection of our ugliness, mental ugliness. "Kill the butchers of the wind

(psychiatrists), kill the butchers simply. Generals, cops, and the list goes on...No god, no master, unite and fight our oppressors" is their final message. For info, write to: VERDUN/ c/o Pascal Martin/ 22 Rue A. France/ 76000 Rouen/ France. Send $3 and 2 IRC's for their 5-song demo (may have an EP in forthcoming months).

It seems to be pretty difficult now to write about the other 2 bands, but it doesn't matter buddies: RAPT and FINAL BLAST aren't the kind of bands that are ashamed at not being up to the others. They've got a lot to say too.

RAPT is a brand new "trash/noise" (what a label!) band, formed in the beginning of '85. "We were dreaming about this band for 2 years and finally two friends of ours agreed to join to play hardcore. The present line up is: Olivier (vocals & screams), J.F. (bass), Tib (drums), and Phil Lee Roy (guitar). Musically, we haven't had any problems because we know how to play." Musically, ha ha! How can I describe them? Well, first, I'd say that a punk band influenced by punk gives a HC band; a HC band influenced by HC gives a thrash band; a

thrash band.... gives RAPT. "Our musical influences are taken from all kinds of overspeed bands, like LARM, DRI, SP CAOS, SIEGE... Also, bands in a more HC style like UNDERAGE, BGK, RIISTETYT, and power metal like SLAYER, DARK ANGEL..." And right! Each of their songs is a blistering massacre of metallic noise, tearing your skin away, making your ears piss streams of blood, all of this surrounded by hopeless screams coming straight from the soul of a burned-alive body (Plagarism! Plagarism! This sounds like one of my reviews! Pus). "We do care about subjects like the situation of people living in repressive countries, like South Africa, war, torture, fascist politics, and every abusé of people over people." The band isn't their only business: "Our goal is, first of all, to develop the hardcore movement in France and worldwide." You're not alone friend! So, Olivier and J.F. and the two former members of the band have set up a tape label called Deflagration. They've already put out 4 international thrash comp tapes and are working on a national comp tape "with the best French killer bands." Deflagration is a zine too. The first issue came out in April and is written in English, so feel to send info, material about your band, etc. "Our tape label and zine are based on a non-commercial and anti-fascist basis. So, fascist bands-- don't bother to write. We won't answer you!" These guys are dying to trade tapes with all of you from everywhere in the world, so don't hesitate to get in touch with them. Write to: Olivier Dignac/ 38 Allee Circulaire/ 27200 Vernon/ France... or J.F. Marc/ 38 Rue du Parc/ 27200 Vernon/ France. For a copy of the RAPT demp tape, send a blank tape and 2 IRC's).

The members of RAPT have really good relations with FINAL BLAST, even if the two bands do live 400 kms away from one another. In fact, they're all close friends,

FINAL BLAST

PARASITES
The politicians who govern you
If you knew how they fool you!!
Their fair speeches are really cute
But what they want is your money
WE'RE UNDER THE HOLD OF PARASITES
OUR NAIVENESS, THEY TAKE BENEFIT FROM
If you say "yes" to a politic party
You're sucked by parasites
They earn 10 times more than you do
Your problems, they don't care about
CHORUS.....
When you put your voting-paper in the box
In their pockets, that's more bucks
You can vote for whoever you want
A government will win

collaborating on several projects for the near future (gigs, tapes, etc.). FINAL BLAST is a pretty young band (16½ years old average), formed by Zoize (bass), Rod (guitar), Dissoplast (drums), and Bouth (vocals), and have been together since late '84. They already have had several gigs to their credit. "The prevailing tone though is pretty bad. There are only 10 people who like the music we play down here (in Pontarlier, a small town in the middle-east of France) and most of the gigs are taking place in big venues with a thin and unenthusiastic audience. That's why we prefer to play away from here." Their music is melodic HC with not too much originality. Their lyrics are a bit generic too, but they've certainly got a lot of time to improve. "Sure we play HC because it's what we're listening to. DISCHARGE is the strongest influence. About the lyrics, we speak about war, army, anti-nationalism. In France there are just a few bands who are concerned about these subjects. Don't be fooled. But, in fact, we're dealing with mostly what we live and learn." For FINAL BLAST's demo tape, send a blank tape and 2 IRC's to: Francois Bouthiaux/ Leg Granges Narboz/ 25300 Pontfarlier/ France.

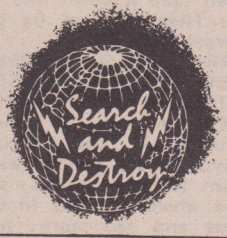
Note: In the beginning of June, a French punk festival is scheduled in Dijon, set up by Kir Split, a new association. VERDUN, RAPT, FINAL BLAST, and HEIMAT-LOS, among others, will participate. For more info, write: Kir Split/ 7 Rue Buffon/ 21000 Dijon/ France.

P.S. I'd like to thank all the bands for the info, photos, etc., especially Olivier (RAPT), Rak and Pascal Martin (VERDUN). Special thanks to VERDUN because they make my blood pressure go higher every time I play their tape. I suffer to death and I like it!

Gerard Miltzine/ 23 Bd. Mal Leclerc/ 38000 Grenoble/ France

SEARCH & DESTROY : The Legend.

The original, undiluted magazine that the others copied. We still have a few of the 1977-78 issues left. They contain incendiary interviews and passionate photographs. Corrosive minimalist documentation of the only youth rebellion of the seventies: punk rock; the philosophy and culture, before the mass media takeover and inevitable cloning. (Issues #1, 5 and 10 are only available in the complete set.)



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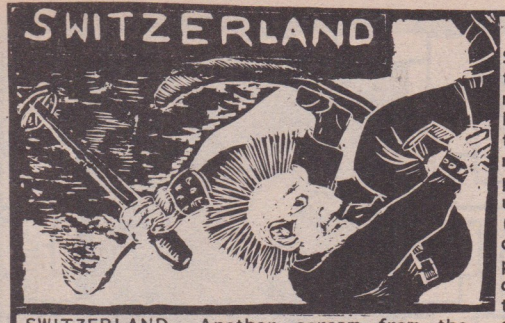
ASTA KASK

By Ralf Wintermeyer/ Nasty Facts zine/ Wasserstr 176/ 4630 Bochum, West Germany

KLOAKENS A.A.S.
c/o Blomqvist
Kvarngatan 9
545 00 TOREBODA
0506/105 53
SWEDEN

MRR: WHAT'S THE LINE-UP?
AK: ASTA KASK are: Boona (plays guitar and vocals. He is the band clown); Bjurre (plays drums. The band's only mohican. He's kind of a perfectionist, and a mathematical genius); Ernie (plays bass and is a vegetarian. Everything he does ends up a complete mess. Unlucky Ernie); and Mike (plays guitar and vocals. The only member left from the start in 78-79. He runs Kloakens A A S).
MRR: HOW LONG HAS THE BAND BEEN AROUND AND WHAT RECORDINGS DO YOU HAVE?
AK: We've been around since '78, but the current line-up has existed since '82. We've put out 3 EP's so far, and are working on a fourth record, a 12" maxi-EP with 8 or 9 tracks. Plus, we are working on an alternative experiment cassette called "ASTA KASK With A Body Like Mickey Mouse".
MRR: WHAT'S MORE IMPORTANT FOR YOU, THE MUSIC OR THE LYRICS?
AK: It's 50/50. The lyrics should be really important for a punk band. But I wouldn't want to listen to the lyrics is somebody played on a motorsaw or drill. We use our lyrics to attack things we don't like, and we want people to react, but you have to make them listen.
MRR: MUSICAL INFLUENCES?
AK: We have many, but we try not to copy them: DISCHARDGE, STUPIDS, G.B.H., CRASS, DAMNED, SUBHUMS, and almost all old '77 punk. From the U.S., it's BAD BRAINS, DK's, RAMONES, and a lot of interesting HC bands. From Germany: UPRIGHT CITIZENS, SLIME, ARTLESS, RAZZIA, BLUT+EISEN, etc., and lots of other international bands.
MRR: WHAT SUBJECTS DO YOU COVER IN LYRICS?
AK: We write about things we don't like, such as racism, nationalism, governments, army life, torture, etc. We also have a lot of satirical songs, just to have fun with the public. It's kind of serious fun... we need to have fun in the midst of all this depression. Mike or Boona write them, then take it down into our cellar and play it. Then each of us puts in a little of ourselves.
MRR: THE SONG "PSYKISKT INSTABIL" DEALS WITH A FRIEND'S FATE. WHAT'S THE STORY BEHIND IT?
AK: He was a child and had some problems. The social workers and psychiatrists started watching his life. He went to reformatories, special schools, etc. His whole life was in their papers. It's a true and sad story. We managed to help him, and the saddest thing is that there's nothing wrong with him. It's how the government does things..
MRR: MIKE, YOU RUN KLOAKENS ALTERNATIVE ANTISTUDIO. DO YOU MAKE A LIVING DOING THAT?
AK: This project is seperate from ASTA KASK. It's an alternative to the expersive big studios-- proof that any garage band can do their own recording. I began in '78 with simple tape recorders, small mixers, etc. After five years, it almost looks like a regular studio. The "Anti" is now the price. I usually make the bands' demos for free, or 1/3 of what it costs me. I do that for fun and to help new bands start off. In '83, we began to work on records, besides tapes. In the last few years, I've done 100-150 bands, including punk bands, HC, HM, Rock, Pop, etc... but mostly it's punk & HC because that's what I play myself. Obviously, since I do this at a loss, I'm not making a living off it.
MRR: WHAT DO YOU THINK IS THE GENERAL ATTITUDE OF PUNKS IN SWEDEN?
AK: Most Swedish punx are active, fun, and friendly. But there are those creeping nazis and troublemakers around too. They think it's fun to have power, to be a nazi, to beat up people. Those trendskins try to destroy it for all of us. But, as I said, most kids are being creative, making fanzines, lots of interesting bands.
MRR: MRR: DOES THE PUNK SCENE GET ANY COVERAGE IN THE MEDIA?
AK: The media is not a very big help. In '77, every big paper had articles about punk. When the fashion died and the true punks were left, they stopped finding it interesting. We used to have a great radio show, "Ny Vag", where lots of bands got their chances, but it got closed down. Now it's up to the fanzines to keep the spirit alive, to bring up new bands.
MRR: IS THERE A BIG DIFFERENCE BETWEEN RICH AND POOR IN SWEDEN? POLICE PROBLEMS? WHAT'S YOUR CULTURE LIKE?
AK: Sweden is much like any other country. I think people have this impression of Swden as polar bears on the streets, year-around snow, and lots of horny girls. We have a government that always lies, like everywhere else. We have a king that exists for public relations. We have laws like everywhere else, except that they write new laws and silly rules every day. When you are 16, you can be put in prison if you break a law. When you are 18 you can drive a car. When you are 19-20 you have a right to kill and learn it from the army recruiters. When you are 21 you can buy booze. When you are 21 you can do all of this: drive your car drunk and run over people just for fun and go to prison. The ordinary Swede works in a factory or office, drives a Volvo, and has 2 kids that hate him. He complains about everything but does nothing about it. His home is his castle; his worst enemy is his neighbor.

SWITZERLAND



SWITZERLAND- Another scream from the land of cheese and chocolate. There's not much to talk about except those few but remarkable things that have happened lately. It might be worth comparing this report with the ones by Urs in previous issues of MRR.

First, gigs around here have quieted down; i.e., more of a "stick together" atmosphere, less fights and violence. (Sure, some quarrels still take place, but not like it used to happen).

Now, for more specific things. SLY and MISCAST broke up. What a pity, for both were great bands with melodic and energetic songs! SYSTEM, a mid-tempo HC band from Winterthur (where SLY's from, too) still have no practice space. Although they make a lotta chaos during a gig, they're rather an honest band. THE SQUIRT haven't been seen for a long time. They may have been one of the best Swiss core since the famous CRAZY. Those guys from Zurich were really cool and they refused to wear a "punk uniform", which didn't make them too popular within the Swiss scene. Oh, gosh, what hardocres! Anyway, try to get their hypergreat tape from Ueli Klee/ Heinrichstr. 78/8005 Zurich/ Switzerland.

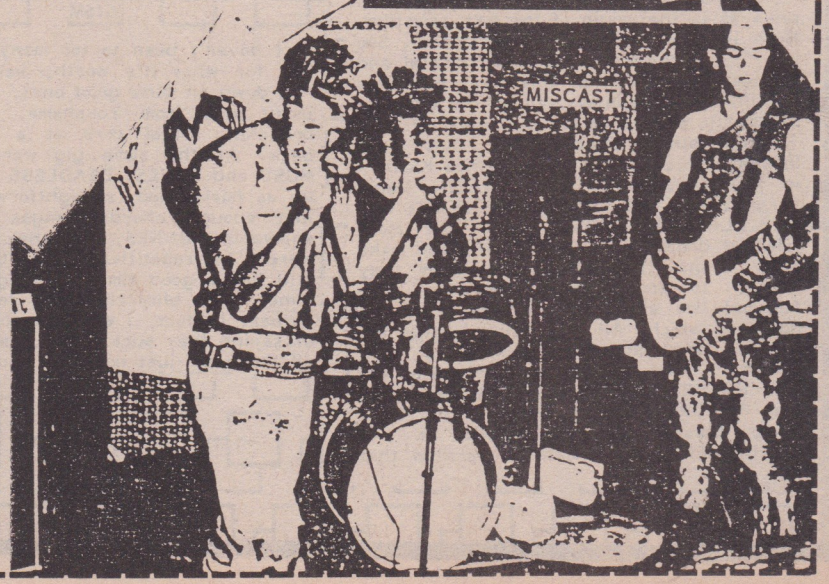
Also from Zurich is GNAT. They're a hip band, half male, half female. Their sound is way extra. If you want to give it a listen, send a blank tape to Roland Williner/ Kanzleistr. 160/ 8004 Zurich.

BULLWIX, the young band from the Alps, went into a studio to record a tape. So did NERVENGAS, a cool group from the valley of the Upper Rhine. The master tape may end up on vinyl. They are probably the most eastern Swiss band, and the funny thing is the singer is only seen when they have a show, the drummer is English, and hardly ever talks, the bass player is often too drunk to talk, and the guitar player is mostly misunderstood because of his dialect. I guess it's worth contacting them at Dani Caprez/ Ringstr 81/ 7001 Chur/ Switzerland. Another eastern Swiss band in THE BOILED STANLEYS, from Rohrschach, a town on the shore of Lake Constance and - typical for this area - they are one of those "no we are not punx" type bands. But they're good to listen to. I lost their address, but since they refuse to do "real HC punk", it doesn't matter.

Down the River Rhine you will reach Schaffhausen (yeah!), where I live. This town is not situated on the Rhine-fall, as many tourists think (Neuhausen is!), but Nh and Sh are built together, so it seems to be our town. The kids of our scene meet in Schaffhausen's downtown, a nice place with buildings from the 15th Century up to Renaissance style. The scene here (and the Swiss scene in general) is divided into 2 parts. One consists of the people who spend their time drinking and drugging. They get so fucked up that they don't any longer know what they're doing or why--or even that they're punks. I've lost some cool friends that way, and it hurts. Fortunately, there's another part: thinking people, active, energetic, and willing to spend time and money to keep the scene alive. Congratulations to all the kids all over the world who read this and are concerned! There are a satisfying number of people here who either play in a band, run a zine, or put on shows. But the network of these three activities does not work well. I think that's because too often things don't go farther than the idea behind it. The short life of a band is an example. The expensive costs of renting a studio is another. That's why so few records or tapes of Swiss bands ever get released, even though there's a pretty large number of bands. The idea for a Swiss BYO (MRR #20) is a good idea, but the network isn't tight enough, and Steril/Aponow seem not to see that. I think the Steril kid and Urs are sometimes left alone with their good spirit because of some of their crazy ideas, but they are both among the most active Swiss punks.

Oops, I've digressed from Schaffhausen. Around the end of winter, two new bands were set up. EHNIX, three beer drinkers and one still-uncorrupted kid, went into a basement and came out with the noise they exorcized for 2 months. For the demo, write Stephan Winiger/ Bahnhofstr 60/ 8201 Schaffhausen/ Switzerland. They also put out Der Dumme Auguscht zine. There are several other Sh zines around, and you can order them either through the above address or through me. So, the other band is that 4-man gang where I try to sing (scream), DIE LILLI MARLEEN BANDE. "Love, it saves, it hurts" is our leading subject matter, but the audience at our debut didn't take great notice (probably because I only had lyrics for 2 songs, the rest being "blah, blah, blah" language! He He! Some people said the show on stage looked like I was singing about war, destruction, anarchy, etc. I guess our message didn't get across. Hmmm.

So, that's what's been happening lately. Now we are waiting for gigs and, above all, our hilarious "Rhine Beach Parties". Punx from all over the world, if you ever come to Schaffhausen, contact us. Maybe we'll be at home. Well, this report is but a little stone on the Matterhorn, but hopefully it shows that we're not all cheese and chocolate. Here are a few more addresses that might prove useful: Sensenmann (distributor and zine)/ c/o Robi Zollinger/ Herschmettlen/ 8626 Ottikon/ Switz; Der Vertrieb (distributor of records)/ c/o Soilent/ P.O. Box 146/ 8040 Zurich/ Switz; Calypso Now (distributor of tapes)/ P.O. Box 12/ 2503 Biel/ Switz; R.F. Records/ Albisstr 111/ 8038 Zurich/ Switz. As far as zines, see the list Urs published in his reports. There is a new one: Skunk/ c/o Jogi Neufeld/ Alte Landstr 92/ 9445 Rebstein/ SG? Switz. All Swiss zines are in German, though maybe someone will get the idea to do one in English (I won't; I'm too lazy!), or you'll just have to learn German. So, at last, my address. I run the T.P.K. zine (it still exists!), if anyone wants to have their stuff reviewed or their band interviewed. I want to do it as personal as possible. Greetings and many thanks to all I have become acquainted with through my zine and through the bands I've joined and through punk overall. And a "fuck you" to all that haven't written back. Plus, a lot of excuses to to all who I haven't sent T.P.K. #4 to, because it's not out yet!. Later, Ralph Wiegandt/ Hauentalstr 80/ 8200 Schaffhausen/ Switzerland.



JAPAN

TOKYO-What? Cherry from ZOUO is in the States with HALF LIFE!? Great! This sort of thing will help cement the bond of punk across the Pacific. There's quite enough foreigners here in Japan playing already. Let's see... we've got LIFE LIKE MODELS, whose members are both American and British, but they're too "noo wave" for my tastes. I'm not too sure if JUNK SCHIZO or KIKIGURUSHI are still around. Both these bands have American members in the lineup. I ran into BRAIN DAMAGE a while back, with an American singer who wants to quit cause they're too posi-punk, he says. I'm a Yank still drumming in NO LIP, but the latest band with blue eyes is WHITE HELL, a rather metal-influenced foursome that will have a single out soon. The previous singer had to go back to New Zealand for a while, so we gave him a big jam session of a party to say farewell; twenty musicians taking turns between beers, Ha! The drummer, Richard, is American, but can't speak Japanese and went to a Japanese high school. Singing now is another halfy who can speak and read both languages fluently.

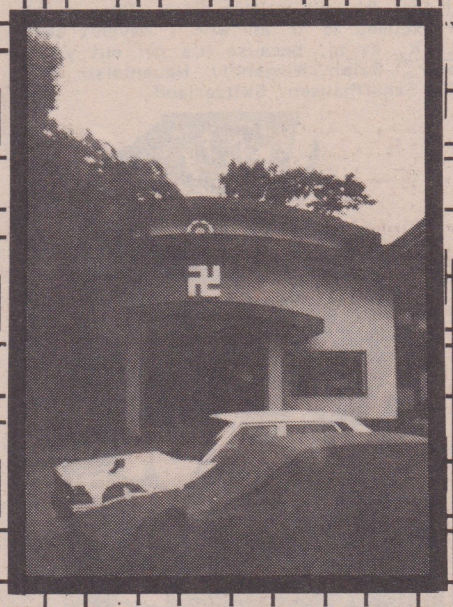
BONES

KIKIGURUSHI

KENJI has been gigging about lately, too, almost nostalgia with their pre-'77 rock & roll. Same with GENBAKU ONANIZU. I saw them in Tokyo and the singer just moves every which way at the same time. Sounds like Hard Core? No, this group's more in the RAMONES vein to me. Oh yeah, The LOODS played out at the same gig, sounding a bit like old CLASH or BUZZCOCKS. It seems like their previous drummer was fired and is now with ZOLGE.

OK, biggest news I have to offer this month is that GISM did not break up!!! Whew, new gigs planned and new songs recorded, the powerful GISM is back. Look for interview soon.

ADK Records is planning a new comp LP, with TRASH, QOP, LIP CREAM, BLOOD VERI, NO LIP, and others. This will, however, be the first time TRASH has recorded anything in their 2-year history. And QOP was formed by ex-EXECUTE drummer Juro. He quit a long ass time ago. By the way, I've been put in charge of collecting bands for an international comp LP, and I'm still looking for bands (hint hint), so if you want to reach an audience in Japan, send me your demo tapes, OK? All letters get answered, provided the postal service gets them to me. (see address at end).



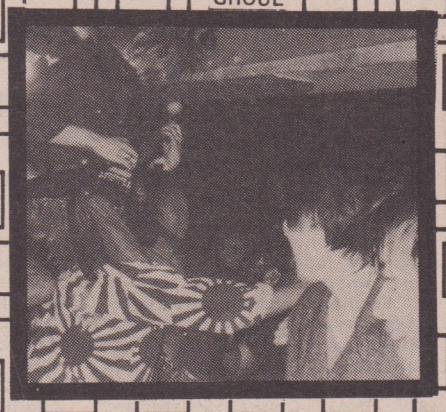
A "manzi", not a swastika

OK, in MRR #23, Janet Allt had a bit of news as to the origin of the Nazi swastika. Here is a pic of the original symbol. See how it's backwards and on horizontal and vertical lines? Written this way, it stands for life and happiness. Quite the opposite of what it was perverted into meaning, eh?

Onto other things. The CLAY are looking for a new guitarist, since Kazushi is now permanently with TRASH. Mauri (drums) has left ABURADAKO and is now with LAUGHIN NOSE. He's the most talented drummer I've ever seen, and make L.N. sound 100% better, not that they needed to sound better anyway. Hiro (drums) has either quit or was fired, I'm not sure which. All I do know is that the GAUZE are actively seeking a new drummer. New groups on the scene are NEW ROTEEKA, whom I haven't heard yet, and PILEDRIVER. It's rumored that Bear Bomb (bass) has left GHOUL to join PILEDRIVER, but I haven't verified that yet.

GISM

I haven't been to too many gigs lately, but for what it's worth, here's a quick run down on some good ones. JANKY, four jerky kids from Yokohama, played some crunching metal core at a gig a while back. At the same gig were DEADLESS MUSS and BONES. DEADLESS MUSS struck me as fairly good, straightforward HC with just enough chord changes to make it enjoyable. BONES, on the other hand, were a bit repetitive, almost boring. But I still had a good time skanking about, with none of the billy clubs Gio reported about earlier. In fact, I wouldn't go to the point of saying they suck either, cause it wasn't all that bad--just not very good.



GHOUL

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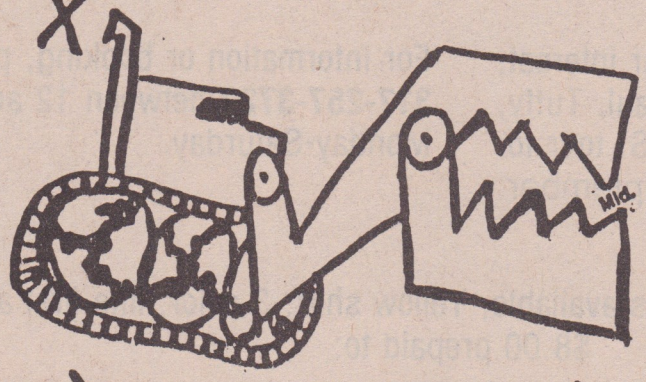

(2) MOVIE—Science Fiction "Killdozer," (1974) An alien being terrorizes a construction site in this TV movie about a hard-hat crew being stalked by their own machines. Kelly: Clint Walker, Dennis: Carl Betz, Dutch: James Wainwright. (90 min.)
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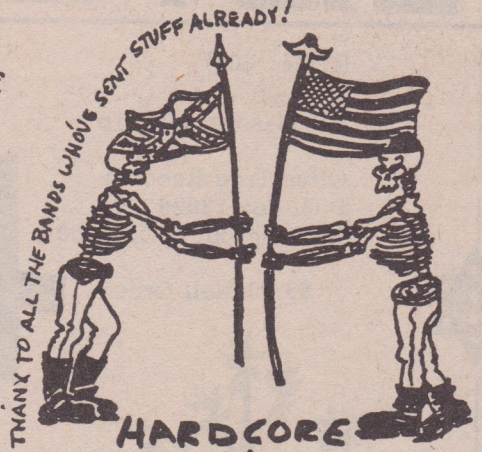

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NAZI WAR CRIMINALS IN AMERICA: FACTS . . . ACTION

By Charles R. Allen, Jr.

***QUESTIONS...** Who are they? Where did they come from? How many came here? How many are here now? Where do they live? What are they accused of? Who made these charges? Did the United States Government know they were here? What has Congress done about them? Who is prosecuting them? How many trials are there? What kind? What is happening to these trials? What can you do? Which individuals, which organizations should you contact? What resource materials are available?*

About the author.....

CHARLES R. ALLEN, JR.

Recipient of Public Service Award

Charles R. Allen, Jr. is the internationally published author, journalist, editor and lecturer. Once the youngest senior editor of America's oldest weekly magazine, **The Nation**, during the 1950s, he is now a contributing editor of **The Churchman**, a non-denominational monthly founded in 1804 and the country's oldest extant periodical.

He is the author of nine books and more than 550 by-lined articles in magazines the world over. His materials have appeared in six anthologies. Among the newspapers which have carried his by-line are **The Washington Post, Newsday, The Los Angeles Times, The Chicago Daily News, The Miami News** and **The Philadelphia Bulletin.**

His works--concerned primarily with racism, anti-Semitism and fascism--have been called "brilliant" and "powerful" by various critics including nine Nobel Prize Laureates including Bertrand Russell, Albert Einstein, Thomas Mann and Linus Pauling.

As a result of his 1963 work **Nazi War Criminals Among Us** and his subsequent writings, the media have called him "America's preeminent authority on Nazi war criminals living in the United States."

In 1978, he testified as an expert witness on Nazi war criminals before the Judiciary Committee of the U.S. House of Representatives.

In 1981, he issued a widely acclaimed handbook titled "Nazi War Criminals in America: Facts . . . Action" which was broadly received by the media and numerous community, civic, labor and ethnic groups.

Mr. Allen is presently finishing a large volume **America's Nazi War Criminals: A History, A Documentation and An Indictment.**

He is also a consultant to and appears on numerous radio and TV programs including ABC-TV's Close-Up series, NBC's Today Show, ABC's Good Morning America as well as The David Susskind Show and Ted Turner's CNN (Cable News Network) which have reached scores of millions of viewers both here and abroad. Several European treatments on the issue of Nazi war criminals and terrorists have featured Mr. Allen including BBC and Grenada TV's prize-winning "Alive and Well In The USA" (1980) and "Guns To The Right" (1981) as well as Dutch, Danish, French and Italian TV.

Among his books which have been translated into more than a dozen languages throughout the world are: **Heusinger of the Fourth Reich: The Step-by-Step Resurgence of the German General Staff, Storm the Gates of Jericho, German Hand on the Nuclear Trigger, The Hitler Boom and Fascism, Concentration Camps U.S.A.**

He has received numerous citations and writing awards from various ethnic, labor, religious and civic organizations as well as survivor and anti-Nazi resistance groups of Europe.

Mr. Allen is a graduate of Kenyon College where he was a Rhodes Scholar nominee and Columbia University (MA). He has lectured and has been a visiting scholar at innumerable universities, colleges and schools throughout the world.

He served in the U.S. Army (Intelligence) in Korea and trained with the 11th Airborne (Paratroops).

A former collegiate service and professional athlete, he presently competes in AAU-sponsored Masters' Track & Field, cross country skiing as well as other sports.

There's really nothing new about it: actual Nazi war criminals and fascist collaborators found refuge by the scores of hundreds, if not thousands, here in the USA after World War II. Only relatively recently, within the last few years, have larger numbers of Americans been made aware of the facts:

Not only did this society harbor many of these mass killers, but they were used by the ranking organs of our government, including: the State Department, the Office of Naval Intelligence (ONI), the U.S. Air Force (USAF) Intelligence, A-1, Army Intelligence's CIC (Counter-Intelligence Corps), National Aeronautics and Space Administration (NASA), Radio Free Europe (RFE), Radio Liberty (RL), the FBI; and of course the CIA, one of the foremost users, or "consumers," as it likes to say in its spook jargon, of known war criminals who served Hitler. All of these agencies (and possibly more, should the full facts emerge), made use of Nazi war criminals, both here in the United States and abroad. They used them for Cold War purposes, and this usage was an integral part of McCarthyism, the witch-hunting twin of the Cold War.

Much of what I'm opening up with was first published in the late 1940s through early 1960s by such luminaries as Drew Pearson and Walter Winchell, widely syndicated journalists of the time who also had huge radio and, in its early stages, TV audiences.

They, along with a handful of Congressmen, did manage to expose individuals like Andrija Artucovic who, since 1948, has been alive and well behind armed walls at Surfside, California.

The case against Artucovic is open and shut: as Croatian Minister of the Interior, he eagerly served the Nazi masters who had conquered his country by decreeing and implementing the slaughter of 780,000 men, women and children, most of whom were Serbs, Jews and Gypsies. His presence in the US was discovered soon after he arrived. His record was fully known and publicized. At his first trial in 1951 for possible extradition back to Yugoslavia, the legality of that move was upheld by the U.S. Supreme Court. Soon afterward, however, he was rescued from expulsion by the combined efforts of a Birchite Congressman, a reactionary judge, the Croatian Catholic Union and Cardinal Spellman of New York who at the time was one of the leading religious McCarthyites in the nation. Today, after long years of seemingly futile efforts by the Justice Department to deport him, Artucovic may finally be extradited to Yugoslavia.

Another widely-publicized war criminal who found a haven in the US was the Rumanian Orthodox Archbishop Valerian Trifa, who triggered the 1941 mass murders of Jews in Bucharest Romania. Trifa, a Green Shirt, or Iron Guardist, was a thug of the streets who was too much for even Rumania's own quasi-fascist government. When Trifa's gang failed to overthrow that cabal of militarists and industrialists, the Germans scooped him up with many other Green Shirts, giving them protection back in Nazi Germany.

Trifa made his way to the United States in 1950. For the next 34 years, he defied all efforts for his expulsion. When he finally faced deportation, he was allowed to go to the sunny beaches of Portugal. He has never faced a day in court for his crimes.

After WWII, there was a popular cartoon showing an "ordinary" German citizen who proclaimed :"Nazis! Concentration camps! What camps, what Nazis? I never saw them!" The presence of Nazi war criminals in the US, however, was known from the start. Americans can never claim they didn't know. They knew.

The Nazi-war-criminals-in-America question has had a curious history. It surfaces with a roar, lasts a few media-mad days, and then disappears from sight only to surface at another, unpredictable time. After a long silence, I briefly stirred things up again in 1963 with my book Nazi War Criminals Among Us. In it, I detailed the histories of 16 genocidists whom I interviewed and photographed. In one case--a Byelorussian concentration camp officer--I tape-recorded his admission that he had been an informer for the FBI and that the CIA once tried to recruit him. "Well, I did file an application (with the CIA) in 1951 to fly as a parachutist over my country," he said. "And some of my friends (other Nazi collaborators in the US) did go there." He later attempted to deny that the CIA tried to recruit him, and did not respond to positive evidence indicating he had, instead claiming "I was only contacted by the FBI two times."

The other war criminal whom I confronted personally for the 1963 book was a major figure, Dr. Gustav Hilger. He was the deputy to the Nazi Foreign Minister, Joachim von Ribbentrop, who was hanged at Nuremberg in 1946 for his war crimes, crimes in which Hilger was also a direct participant.

You might be curious as to how I tracked him down. Keep in mind that during the 1950s and 1960s, this country was, as the late US Supreme Court Justice William O. Douglas said, "smothered in a mantle of fear and apathy." Every day witnessed a new Red scare. While under any circumstances it is all too easy to become somewhat paranoid, even the "coolest cats" of the day sensed the FBI presence. By and large, the media were gutless in those days. Indeed, they were worse. By feeding on and pumping up McCarthyism, they will always bear a heavy responsibility for kneading that odious bigotry into our lives and into the very social system.

The Einsatzgruppen

In any event, I had been told that Hilger got his mail at the Library of Congress. That checked out. I had also been told he was a consultant at the State Department. That, as you will shortly learn, also checked out. Hilger had been the liaison between Ribbentrop's Foreign Mnistry and the SS Einsatzgruppen on the Eastern (Russian) Front from 1941-43.

The Einsatzgruppen were comprised of three special commandos of the SS police, concentration camp guards and Waffen SS troopers (the armed military units of the SS). They never numbered more than 3000 troops. Usually they were under the command of SS officers with professional, highly academic backgrounds--professors of literature and science, physicians, judges, Protestant clergymen, etc.--not members of the Third Reich's underclass. They were roughly divided up into three main commands which were positioned immediately behind the invading German Army (Wehrmacht), and followed in its wake. From the beginning, they were under the direct operational command of the army.

There are a lot of apologists who today try to divorce the "professional army" from the Nazis. In fact, each subdivision of the Einsatzgruppen (called an Einsatzcommando, or special task force), could only move with clearance from Army High Command (OKH).

The immediate task of the Einsatzgruppen was to round up all Jews, Gypsies, Communists and Commissars, and kill them out of hand. In all, they accounted for the mass murder of 1.4 million Soviet Jews. Wherever they went, they used native collaborators to assist them in rounding up the victims, and in literally making them dig their own graves.

Where does Dr. Hilger come into all this? Each day his office communicated by wireless radio to the central Einsatzgruppen headquarters which would then pass on the daily body count to Hilger. Hilger would then estimate which areas of conquered Russia were "Judenrein" ("purified" of all Jews). By

keeping track of which areas were cleared, his office could proceed to implement the racist policies of the Third Reich. The Germans had every intention of "cleansing" huge areas of the Soviet Union so that they, the "pure Aryans", could take over and colonize those areas especially rich in farm land, minerals and industrial potential. (This policy was called "Lebensraum" (living space) by the Germans). Only the "pure Aryans" would be permitted the privilege of inhabitance.

In point of fact, a ranking SS genocidist, General Erich von dem Bach-Zelewski, told the Nuremberg tribunal that just as they exterminated the Jews of Europe, the Hitlerites had every intention of systematically murdering 30 million Slavic "untermenschen" (inferiors) within the Soviet Union. In all, the Germans under Nazi leadership killed over 20 million Soviet citizens.

Hilger's job was then to select those areas which were ready for colonization and which were to carry out the foreign policy measures of the Third Reich. As Hitler himself told his top generals, SS and party figures on the eve of his surprise invasion of the USSR: "This conquest (of the Soviet Union) is a simple matter. . .we now have to face the task of cutting up the cake (i.e., the USSR) according to our needs, in order to be able: first, to dominate it; second, to administer it; third, to exploit it." Hilger's job was to implement this naked spoilation by integrating the daily mass murders on the Nazi ledger.

In 1962, I learned that Hilger had an office at the State Department and that he commuted to apartments in Washington, D.C. and in New York from his home in West Germany. He was a consultant for the State Department. I was able to secure his office phone number at State and his unlisted number in the nation's capital. One day I called his personal number and the following exchange took place:

CA: Hilger?
Hilger: Ja. . .
CA: Well, where have you been?
Hilger: What do you mean? I mean. . .who is this speaking, please?
CA: Look, I called you at State and couldn't get you!
Hilger: Well, perhaps, the extension is 41. . .Just a minute! Who is this?
CA: Look, you are Dr. Gustav Hilger? Dr. Hilger, what precisely is your work with the United States State Department?
Hilger: I have nothing to say. Nothing to say.

With that, Dr. Gustav Hilger, Ribbentrop's informant on Einsatzgruppen operations during the height of the Holocaust, hung up.

The very next day, Hilger's personal phone number was again delisted. I immediately called the State Department and spoke with McGowan, the "supervisor" of public relations for the German Affairs Office. He told me with bland finality: "I can assure you without fear of contradiction that Dr. Hilger was never employed by the United States State Department." I pressed him, providing both Hilger's State Department office phone number and room number, and location, along with his delisted personal phones in Washington and New York. There was a slight pause. Hurriedly now, McGowan called out: "Oh yes, my goodness, yes! You are right. Yes, we did employ Dr. Hilger on a consultant basis at the American embassy in Bonn."

McGowan also admitted that Hilger commuted regularly between Washington and West Germany. However, the State Dept. spokesman heatedly denied any connection between Hilger and the "unsavory" aspects of Hitler Germany. I told McGowan to examine Nuremberg Document, NG-5026, wireless instructions from Hilger to Group Inland II dated December 9, 1943, for his actual complicity in Einsatzgruppen- Foreign Office collaboration in mass murders. The press agent retorted: "I recall that Dr. Hilger was really an anti-Nazi and was in fact rescued from a concentration camp." Gustav Hilger, then, was anti-Nazi, was that the State Dept's contention? "Yes," the PR man said, "Dr. Hilger was always considered a staunch foe of Hitler."

Now that fragment of journalistic investigation took place almost 23 years ago. Since then, more has been added to the picture of Hilger's utilization by the Government. On

Left: Trifa as Green-Shirted Iron Guardist flanked by Nazi officers, right: Trifa as archbishop.

May 15, 1978, the General Accounting Office (GAO), the investigatory/audit arm of the US House of Representatives, issued a report on Nazi war criminals in the United States. And guess whom the CIA admits to having used? Dr. Gustav Hilger.

Even before WWII, while posted in Moscow for Nazi Germany in the mid-1930's, Hilger became a friend of George F. Kennan, an American State Department official at the US embassy in Moscow. Kennan is the celebrated author of the even more celebrated "Mr. X" article of 1947 in which was first spelled out the basic doctrine of the Cold War: the containment of the Soviet Union. Kennan, in fact, probably played an influential role in the subsequent hiring of Hilger by the US. I recently uncovered documents from the Nuremberg war crimes trials which show Hilger was being considered as a possible defendant at those trials at about the time Kennan may have interceded on his behalf for employment by both the State Dept and the CIA.

When I was releasing my own findings on Klaus Barbie and US intelligence in early 1983, I had also shown that Barbie was not the only major Nazi so used by the US. I demonstrated that Hilger had been employed as one of its "indispensable experts on the Soviet Union." The Reuters news agency put the story on its international A-wire, and The New York Times headlined it on the front pages of its Sunday, February 20, 1983 edition.

The story quoted Kennan, now a faculty member at Princeton University's prestigious Institute for Advanced Studies, as having said: "Hilger was a very decent man. . .We were very glad he was here because he had such a tremendous knowledge about the Soviet Union. We brought him here because we were worried that, if we didn't get him, the Soviets would." The Times also said that Kennan "was unaware of any payments" given to Hilger by the US Government.

It is curious that Kennan, who today is one of the foremost opponents of the nuclear arms race, would be capable of consciously assisting the recruitment of a Hilger. (As an aside, it is also questionable that US intelligence would value Hilger's "tremendous knowledge" of the Soviet Union, when his expertise was seemingly limited to the genocidal "cleansing" of the German-occupied Soviet areas.) Incidentally, Mr. Kennan told The Times, in response to my findings on Hilger, that "Dr. Hilger was not guilty of any war crimes to the best of my knowledge."

Of course we could go on and on with provable instances of US employment of known Nazi war criminals and collaborators. Indeed, I testified before the US Congress in 1978 for nearly three (uninterrupted) hours as an invited so-called "expert witness" on all of this. All I did there was to trace some ten cases illustrating such usage. But if there is any purpose at all in relating these facts, it is, at minimum, to demonstrate the United States' use of Nazi war criminals in its preparation of the Cold War against the Soviet Union.

Project Paperclip

A huge US intelligence operation was launched in 1944. Its code name was Project Paperclip. Through the late 1950s this operation brought 1,558 German and Austrian scientists, technicians, engineers, technologists and "intelligence resources" into the United States. The program was conceived and run by top Government officials in the Army, Air Force, Navy, State Department, Treasury and even the Commerce Department, along with intelligence elements. Its purpose was to locate, identify, single out, "seize" and "exploit" (in the very language of the charter which established the project), and bring sought-after Germans and Austrians back to the US for employment. In return for providing services for their new masters, they received cushy jobs in the government and in the "private" sector-- top corporations, banks, universities and medical schools--and were granted the coveted American citizenship.

There were some problems inherent in this massive undertaking. Nearly all Paperclippers had been nominal Nazi Party members. Some were members of the SS. More than a few were war criminals.

When one pauses to consider just who these people were, one confronts the very core of Nazi Germany's technocrats, the ones with the education, training, talent and dedication that made the Nazi war machine and, by extention, its mass murder apparatus--under which 50 million died--function so well.

Take, for example, Werner von Braun, the "Father of America's Space Program," as the media never tired of calling him, who was involved in many well-known projects: moon shots, Cape Canaveral, NASA, etc. The highest awards ever given to a naturalized US citizen went to von Braun. He ran the US space program, period. Universities, colleges, churches and synagogues all fell over themselves to heap honors on him and the other Nazi V-2 rocket scientists who worked under his direction. Von Braun was also a member of the Nazi Party (#185068) and a Major in the SS (#5738692).

Then there was Dr. Walter P. Schreiber. But instead of my telling you about Schreiber, let Reuters (February 19, 1983 dispatch) tell you:

"Allen said that Schreiber had been convicted in absentia by a Polish tribunal of conducting medical experiments in the Auschwitz death camp. . .

"Mr. Aller obtained a formerly secret message between the Army Counter Intelligence Corps and Air Force Intelligence showing that the authorities had arranged for Dr. Schreiber's resettlement in 1951 in Argentina. Further research showed that he moved to Paraguay in 1952, Mr. Allen said."

What Reuters did not add is that Schreiber was flown, courtesy of the US Air Force, in a sealed plane to Paraguay where his colleague from Auschwitz, SS doctor Josef Mengele, nicknamed the "Angel of Death", lived. And Schreiber had been employed by the

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Hermine Ryan

Maidanek concentration camp guard, on trial in Germany.

Valerian Trifa

Iron Guard leader, now archbishop, residing in Michigan.

B. Maikovskis

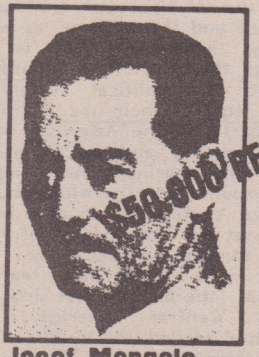
Latvian police official, residing in Mineola, New York.

Andrija Artucovic

Croatian war criminal, residing in California.

Klaus Barbie

"Butcher of Lyon," last seen in Bolivia.



Josef Mengele

Auschwitz doctor, last seen in Paraguay.

Air Force as head of its Chemical-Bacteria Warfare (CBW) Department.

There are more striking illustrations of the use of ex-Nazis by the United States: Today, the name Dr. Hubertus Strughold means nothing to virtually every citizen living in the US, but at various times he was the chief medical scientist of the US Air Force, a consultant to NASA during the moon shots, and a consultant for the CIA, as I have documented in my writings. During WWII, he was the director of the German Air Force's medical center for research. During 1941-42, Strughold was conceptually involved in experiments carried out on inmates of the Dachau concentration camp. His own subordinates at the Luftwaffe (Air Force) were in charge of the day-to-day experiments.

In 1946, the US prosecution team at the Case I (Medical) trials at Nuremberg originally slated Strughold to be a defendant, as he had been "implicated" in war crimes. Instead of winding up in the dock where he belonged, Strughold was secretly flown into the United States by the Air Force where, you'll excuse the expression, he went on to greater heights.

The media liked Strughold, calling him "America's Father of Space Medicine." But the media never told of the high-altitude experiments at Dachau where a 35 year-old Jewish baker from the Warsaw Ghetto was given oxygen and put in a space capsule. When he reached the simulated height of 35,000 feet, the oxygen lifeline was cut off, whereupon German "medical scientists" recorded on cameras and sound tracks his every scream and convulsion until he literally exploded, all in the name of the advancement of "science".

The Military-Industrial Complex is another example of how Project Paperclip was a central vehicle for the American utilization of fascist criminals.

When President Dwight D. Eisenhower left the White House in 1960, he warned the nation that the biggest threat to the security of the United States came not from abroad but rather from within. He was referring to the combination of the Brass Hats, who have never grasped very clearly what a democracy is all about, and the big manufacturers, bankers and sellers of arms, who don't care about anything except making profits. A book was once written called The Merchants of Death which well antedated Eisenhower's famous remarks.

One must also remember that at the beginning of the Cold War, ironically enough during the Eisenhower administration, the 1954 Hoover Commission told the President that in order to contain communism the nation would have to make some pretty radical changes in what had always been considered the essential spirit of the American democratic tradition. In its report to Ike, the Commission noted:

-"There are no rules in such a game. Hitherto acceptable norms of human conduct do not apply. If the US is to survive, long-standing concepts of 'fair play' must be reconsidered. We must learn to subvert, sabotage and destroy our enemies by more clever, more sophisticated and more effective methods than those used against us. It may become necessary that the American people be acquainted with, understand and support this fundamentally repugnant philosophy."

To develop such an acceptance of repugnant philosophies, the use of Nazi war criminals, --whether actual mass murderers or armchair murderers who fashioned the policies of genocide, invasion and war--even if they were natives of countries which were once our foresworn enemies and the enemies of civilization--would now have to be accepted by a pliant people.

(Today, the American government finances the counter-revolutionary Contras in Nicaragua-- a force which is largely comprised of hired mercenaries who were gangsters under the deposed Somoza regime. Readers may recall the recent media "expose" of the CIA booklet the government was caught pushing into Nicaragua for Contra use--it is all part of a continuum).

ABC Nightline

This was brought vividly to the fore this past October when I encountered "live" on network TV before an estimated audience of some 35 million, the former Deputy Director of Operations for the Central Intelligence Agency who had himself used these very Nazi war criminals.

His name is Ray Cline. He faithfully served "the Company" from its inception in 1947 through the early 1970s. I'll highlight three significant exchanges on Ted Koppel's "Nightline" show between Cline and myself to bring some of these issues into focus:

-Ted Koppel asked Cline about Arthur Rudolph, the Nazi rocket scientist who participated in the use of slave labor at the Dora concentration complex where the V-2 rockets were built. He was subsequently one of the highest ranking Paperclip alumni in the American space program, having been chief engineer on the Saturn rocket system that carried men to the moon. Later, when Rudolph was presented with incriminating evidence of his role at Dora, where 30,000 to 60,000 were put to death by forced labor, he decided to return to West Germany and renounce his American citizenship as part of a plea bargaining deal with the US Government's Office of Special Investigations. (The OSI prosecutes accused Nazi war criminals in this country by way of denaturalization/deportation civil suits.)

Cline responded: "Ted, I'm inclined to think (Rudolph) should have been recognized as having paid his debt to society. . .because of the very deliberate contribution of his science and technology. . .of great genius, to the United States and to the strategic defenses of this country. . .I feel a little sad to see him now deprived of his American citizenship and made to feel a criminal as an old man after all these years. . ."

I quickly broke in at that point: "In the first place, the comments by Mr. Cline, formerly of the CIA, are a classic statement justifying CIA utlization not only of Arthur Rudolph, but others, which have been proven in quite a few instances. Making a plea bargaining copout was no proper solution of the morally questionable knowing employment of Nazi war criminals for whatever reason, including space programs."

Cline, smiling through clenched teeth, whined: "Oh now, that's just, just obvious anti-CIA!"

-After another prod by Ted Koppel, Cline tried to bolster his defense of Rudolph by involving the name of one Reinhard Gehlen, Nazi chief of Wehrmacht intelligence on the Russian Front during WWII. "He was (a very good friend), I knew him well," Cline enthused. "Gehlen had led an anti-Hitler conspiracy" on the Russian Front "to get the scientists, to get the intelligence officers to. . . surrender to the Americans because they wanted to make a retribution for whatever crimes they'd committed and contribute to the welfare and security of the United States."

Again I busted in on Cline: "I don't care how well you knew Gehlen personally, and so what if he was a friend of yours! Gehlen was never anti-Nazi, never participated in anti-Hitler conspiracies. His objective role in (the) history (of the Holocaust) is very clear."

Cline, trembling, his voice perceptibly strained, responded: "Oh, you just don't know the facts, and I do!"

I replied: "Well, I do know the facts, and know them very well." I went on to suggest that Cline was lying through his clenched teeth.

Among other talents of General Reinhard Gehlen--who ran the so-called Gehlen Org for the CIA for more than a quarter of a century in Europe, mounting espionage, sabotage and assasination operations against the Soviet Union and Eastern Europe--were his behind-the-lines terror operations during the war against the Soviet people. Gehlen was an expert in Anti- Partisan warfare, easily the most savage of all Nazi butcheries. In hundreds

A lesson in duplicity as US lets Nazi war criminal avoid justice

CHARLES R. ALLEN JR.

NEW YORK – There can be little gratification here over the expulsion from our shores of the self-certified Nazi war criminal, Archbishop Valerian D. Trifa of Romania.

The 34-year presence here of this inciter of the 1941 Bucharest pogrom has been an insolent mockery of Europe's six million martyred Jews, a travesty of our own laws and presumed commitment to a new post-Holocaust morality.

The curious arrangement which has allowed Trifa, the abettor of genocide, to fly to retirement on the sunny beaches of Portugal grotesquely twists the long-festering issue of Nazi war criminals and collaborators who have found haven in the United States.

Under the legal and moral commitments which we prominently authored in several instances at the height of the Holocaust (the Moscow Declaration of 1943) and after the war (Nuremberg 1946) and in subsequent international compacts, we solemnly covenanted "to pursue them [war criminals/collaborators] to the uttermost ends of the earth and deliver them to their accusers in order that Justice may be done." (Moscow, 1943)

International law developments since then have reinforced this commitment to the point where any legitimately concerned nation may request such criminals to satisfy justice and we are obliged to hand them over.

Trifa committed his crimes – which he in effect admitted when he consented to an order of deportation nearly two years ago – in Romania, not Portugal.

But from the first, Romania had equivocated about him, even though he had been found guilty of war crimes by its own courts.

The US government not once publicly called Romania to account for its evasions in the Trifa matter.

For the past year, discussions have been held with Israel, a logical choice to receive Trifa for trial after Romania's silence. The two nations failed to reach a *modus vivendi*.

For whatever reasons, failure to deport Trifa to stand trial and face justice is in itself morally reprehensible. All parties to this "arrangement" are responsible.

For the past several years, I have warned that the US government might well try to avoid its grave duty to hand over for trial proven Nazi war criminals in our midst.

Stephen S. Trott of the Justice Department announced with satisfaction, "Our mission was to remove Trifa from this country . . . and that has been accomplished."

Our mission, in fact, is to deport them to justice.

The arrangement allowing Trifa to go to Portugal smacks of chicanery at least. The Justice Department did not publicly and aggressively seek his deportation to be properly tried for war crimes. Indeed, Trifa spent nearly two years shopping around among five countries until he was accepted by Portugal on a 90-day visa.

The State Department knew last December that Portugal gave Trifa a visa. Not a word was uttered to the American people of such knowledge.

The claim by Portual that it did not know who Trifa was, that his visa application just "floated through routine" procedures, and that the US State Department did not discuss the matter with the nation that originally was the first fascist government in Europe is preposterous.

The meaning of Trifa's escape from justice is undeniably clear for the American people, indeed the world. After nearly 40 years of providing refuge for known Nazi war criminals, after years of using them (including Trifa, who was utilized by the CIA's Radio Free Europe and the FBI), the American government has decided not to ensure final retribution for those found guilty under our own laws of having participated in the Final Solution.

Failure to deport Nazi war criminals to face justice for the crimes they have committed is denial of justice.

This is the meaning of Trifa's escape from justice.

Is this what we are to expect – and accept – with the dozen or so cases of deportation orders that will become final over the ensuing year for the genocidists among us?

Charles R. Allen Jr.'s latest book, "From Hitler to Uncle Sam: How American Intelligence Used Accused Nazi War Criminals," is scheduled for 1985 release.

Adolf Eichmann in bullet-proof glass booth during 1961 trial in Jerusalem. The one-time SS officer in charge of the extermination of European Jewry was found guilty and hanged in Israel for crimes against the Jewish people, against humanity, war crimes, and membership in a criminal organization.

of such operations--called variously White Hare, Quick Snare, Blood Triangle, Deep Frost and other sobriquets of genocide--Gehlen's command exterminated tens of thousands of innocents who were conveniently treated as "bandits" by the Nazis.

Finally, Koppel asked Cline whether there was a connection between American utilization of Nazi war criminals, and the CIA instruction handbook advising Nicaraguan "Contras" about how to commit assassinations, kidnappings and bombings.

Cline promptly responded with another, "Well, Ted. . .that little booklet (was) by no stretch of the imagination an instruction to murder or to assassination." I once again cut in, even as Cline tried to continue: "In the early 1950's up through 1957, counter-insurgency programs were installed at Fort Meade in Maryland by intelligence agencies in the United States, led by the CIA and military intelligence, in which the Nazi experience was drawn upon. I've written about this extensively. Indeed, Mr. Koppel, your point is well-taken. There is a direct, continuous relationship between that early period of the 50's--when such war criminals and collaborators were used in these counter-insurgency programs as instructors--and the Nicaraguan pamphlet that has just been released (by the CIA)."

After Koppel's "Nightline" program, I told the press further: "The very first instructors and advisors of all American counter- insurgency (read: counter revolutionary) programs at Meade and elsewhere were Nazi war criminals who operated under the command of Gehlen and the anti-bandit sections of the SS and their fascist collaborators. Some of the very participants in the savage anti-Partisan operations were employed at Fort Meade. These programs were adapted for use and later refined in Korea, Viet Nam and are now being used in Central America."

The Political Connection

The Nazi war criminal presence is not just an obscene passing phenomenon, and is most certainly not a story about a bunch of little old men who once participated in the genocides of Nazi Germany.

The use of Nazi war criminals by US intelligence and the military, as well as by industry and banking, is best understood as the short-term tactics of a socio-economic and political system that strategically requires their use. Politically, as integral parts of the American policies of Cold War abroad and McCarthyism at home, the war criminals have been a calculated component of the witch- hunting and obsessive conformity of this nation, from the onset of "loyalty oaths" under Truman, through McCarthy and McCarthyism, the imperialist wars in Southeast Asia, the Middle East and, most recently in Central America. Their employment has served the needs of both the North Atlantic Treaty Organization (NATO), and the space programs which are preponderantly military in nature. They were among the first "Dirty Tricks" of the Cold War era. Their known presence in, and use by, the US have contributed to the alteration of the basic premises of the American democratic tradition, from a sense of decency, fair play, tolerance and compassion, to a no- holds-barred brutality and acceptance of the violence which is inevitably generated by mindless conformity.

Nazi war criminals--the actual mass murderers as well as the conceptualists of mass murder--are serious "anti-Communists". Hell, they slaughtered 50 million and were ready to slaughter even more in the name of anti-Communism, while serving the specific global strategies of armed fascism. Conscious employment of Nazi war criminals is a warning sign that those who really own, control, run and determine affairs in this society will stop at nothing to maintain their ownership/control/profits.

This phenomenon is a symptom of a larger development in America that I have termed pre-fascism. Fascism is by no means yet a power in the United States. Instead, we have been, since the end of WWII, in an incipient state: pre-fascism. Significantly, fascism is not inevitable. The conceivable scenarios for "It Can Happen Here" are many and multi-layered, and are distinctive to our own societal system--as American as apple pie.

I know that MR&R's justified concern over this issue has been expressed through several thought-provoking and useful articles in recent numbers of the zeen. I hope that the information and analyses I've worked into this piece will be a useful contribution to your own very positive dialogues--even with some of the right-wing Skins--rank and file can still be communicated with, and hopefully reasoned past racism, violence and brutal conformities. That's why I underscore that there is nothing inevitable about fascism. It can be defeated well before the fact, but it must be understood clearly, the better to beat it. The concept of so-called "friendly fascism" is a dangerous one. Raygun's laid-back style of a smile and a wave as he violates the World Court in Nicaragua, and before the terrorists of the so-called Right- to-Lifers whom he openly provokes: that distinctively American style occurs at a stage of pre-fascism, not fascism.

The Nazi war criminals are reminder enough of the powerful insight given us by the philosopher, Herbert Marcuse, who said just before he died in 1979: "We have moved into a different period in terms of historical sequence. We are now in the midst of the original counter-revolution. You can not have fun with fascism."

Above all I have stressed the socio- economic context of the several

Barbie Called One of Many Ex-Nazis Aided by U.S.

THE NEW YORK TIMES, SUNDAY, FEBRUARY 20, 1983

By Reuters

Klaus Barbie, the Gestapo official, was just one of a number of former Nazis protected by United States agencies in exchange for their knowledge of Soviet activities or other expertise, according to American investigators.

These Germans were used by American intelligence agencies as informants, consultants or scientists, the investigators say.

"Whether we are comfortable with it or not, we are dealing with something that is on the public record," said Martin Mendelsohn, a former investigator of war criminals in the Justice Department and now a Washington lawyer for the Simon Wiesenthal Holocaust Center, which is based in Los Angeles.

George F. Kennan, the historian and former diplomat, said one of the Nazis brought to the United States after World War II was Gustav Hilger, Hitler's Deputy Foreign Minister.

"We were very glad he was here because he had a tremendous knowledge about the Soviet Union," Mr. Kennan said. "We brought him here because we were worried that, if we didn't, the Soviets would get him."

Mr. Kennan first met Mr. Hilger while they were serving at their respective embassies in Moscow in the 1930's. Mr. Hilger later returned to Berlin, where he served under Foreign Minister Joachim Ribbentrop.

While Mr. Kennan referred to Mr. Hilger, now dead, as "a very decent man" and, to his knowledge, as not guilty of any war crimes, Charles Allen Jr., an experts on war criminals, has written that, after Mr. Hilger returned to Berlin from Moscow, he became "the liaison between Ribbentrop's office and the SS Einsatzgruppen, or 'Special Task Forces,' which murdered some 1.4 million Soviet Jews on the Eastern Front."

In his 1963 book "Nazi War Criminals Among Us," Mr. Allen wrote that Mr. Hilger had been paid by the Central Intelligence Agency and by the State Department as a consultant.

Mr. Kennan said he was unaware of any payments made to Mr. Hilger by the United States Government.

A 1978 report by the General Accounting Office, the investigative arm of Congress, said the C.I.A. had sought assistance from some 22 former Nazis living in the United States after World War II.

The report mentioned payments to an unidentified "senior official of the German Foreign Ministry during the Nazi era" who was a Soviet expert.

Elizabeth Holtzman, the Brooklyn District Attorney, who pressed for the prosecution of war criminals while a member of Congress in the 1970's, said that many of the people listed by the G.A.O. had been assisted by Government agencies in avoiding prosecution.

"The Barbie allegations are not new in the sense of the involvement of the U.S. Government with ex-Nazis and war criminals," she said. "It is a sordid part of this country's past."

Erhard Dabringhaus, a former military intelligence officer who said he paid Mr. Barbie $1,700 a month as an informant, said his superiors were aware of Mr. Barbie's background.

"People were making conscious and knowledgeable decisions based on the political climate at the time," Mr. Mendelsohn of the Wiesenthal Center said.

Among some 1,500 Austrian and German scientists brought to the United States after the war, Mr. Allen said, was Walter Schreiber, who had be convicted in absentia by a Polish tribunal of conducting medical experiments in the Auschwitz death camp.

Mr. Allen obtained a formerly secret message between the Army Counter Intelligence Corps and Air Force intelligence showing that the authorities had arranged for Mr. Schreiber's resettlement in Argentina. Further research showed that he moved to Paraguay in 1952, Mr. Allen said.

cases with which I illustrated this piece: the rocket scientists, Paperclip, etc. The employment of Paperclippers and others of SS-ilk by the major corporations, banks and the Military Industrial Complex clearly signal that they have continuously sought out any remedy that will assure maximization of profits at all time.

In the first volume of Capital, Karl Marx cites another 19th century writer (T. J. Dunning) to illustrate what capital will freely engage in to get super-profits: "Capital eschews no profit (Dunning wrote). . .just as Nature was said to abhor a vacuum. With adequate profit, capital is very bold. A certain 10% will ensure its employment anywhere: 20% certain will produce eagerness; 50% positive audacity; 100% will make it ready to trample on all human laws; 300% and there is not a crime at which it will scruple, nor a risk it will not run, even to the chance of its owner being hanged."

And that includes employing the mass killers and the architects of the Final Solution.

Every basic American institution--government, education, the economic system, and the scientific and religious communities-- has been infected by the knowing use of fascist criminals. Their crimes? An abomination. But their utilization by the most powerful elements of the American ruling class goes beyond abomination, beyond novel expressions of endless profit-taking. Such employment, such enlistment was (and is) necessary to American monopoly capitalism: a symptom of its deepest needs, its deepest bankruptcies and disorder, endemic unto itself.

NOTICE-MRR was intending to issue a "special edition" of investigative journalism in the near future, but due to circumstances beyond our control (meaning, if you believe this, that there are some people who are even bigger flakes than punk rockers--in this case, parapolitical reporters) we won't be coming forth with it. Instead, we will, over the next several issues, be printing some of the articles we've received in the regular MRR. We hope this will, in turn, encourage more serious journalism in this area to be submitted to us for your edification. Tim

LEUKEMIA records

001 LASTA EP (Second pressing):Terveet kädet, Bastards,Poikkeustila,Kansan Uutiset,Sekunda, Kauneus & Terveys,Purkaus,Markkinointioperaatio,H.I.C. Systeemi,Riisteyt.

002 NOBODY'S PERFECT-EP,An international compilation EP with:W.D.M. (Finland),Opdaki Civilizacije (Yugoslavia),Purrkur Pillnikk (Iceland),The Bill Of Rights (Canada),Adiexodo (Greece),The Zero Point (Denmark),Stigmathe (Italy).Great covers by Lee Ellingson,coloured vinyl.You'll love it !!

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:o Chronicle Tuesday, April 30, 1985

2 More Reputed War Criminals Leave U.S. to Avoid Charges

Washington

Two men who allegedly helped the Nazis persecute Jews and other civilians during World War II have left the United States permanently rather than face charges, the Justice Department announced yesterday.

Juozas Kisielaitis, 64, of Shrewsbury, Mass., and Paul Bluemel, 83, of Ocala, Fla., are the seventh and eighth alleged Nazi war criminals permanently removed from the United States by the department's Office of Special Investigations since it was established in 1978 to track down Nazis in this country.

Neal M. Sher, director of the office, said Kisielaitis, who holds Canadian citizenship, went to Canada recently rather than face charges brought by the department in a deportation proceeding filed last year. The government charged that he assisted the Nazis in persecuting Jews while he served in the Schutzmannschaft, a military battalion in his native Lithuania.

Kisielaitis, who entered this country in 1963, allegedly concealed his service because members of that unit were ineligible to obtain visas.

Sher said Bluemel left Thursday for West Germany after conceding that he could be deported under federal law barring entry by anyone who has persecuted civilians.

Bluemel joined the Nazi Party about 1930 and the Nazi SS that year or the next year, Sher said. He also was active in the SA, the Sturmabteilung or brown-shirted storm troopers, and the SD, the Sicherheitsdienst, or security service of the SS.

He was mayor of Hirschberg, Germany, from 1934 to 1938 when many Nazi decrees concerning persecution of the Jews went into effect and were enforced by the city administration.

After Nazis invaded the Soviet Union, Bluemel was named a district kommissar in the Ukraine, the highest civilian authority in a district, ranking over the German police and Ukrainian auxiliary police.

Sher said that from July 1941 to 1943, while Bluemel was district kommissar at Tschudnow, several thousand Jews were murdered by the German and Ukrainian police.

Bluemel entered the United States on Nov. 7, 1984.

Associated Press

Reagan defends German dead as 'victims of Nazis'

WASHINGTON (AP) — President Reagan today defended his planned visit to lay a wreath at a German cemetery where Nazi soldiers are buried, saying those soldiers were victims of Nazism "just as surely as the victims of the concentration camps."

Canceling the visit to the military cemetery at Bitburg during his 10-day European trip next month would "leave me looking as if I had caved in in the face of some unfavorable attention. I think that there's nothing wrong with visiting that cemetery where those young men are victims of Nazism also, even though they were fighting in the German uniform, drafted into service to carry out the hateful wishes of the Nazis."

During a question-and-answer session with editors and broadcasters invited to a White House luncheon, Reagan acknowledged that about 30 of the graves in the cemetery are those of SS troops,

"But there are 2,000 graves there," Reagan said, "and most of those — the average age is about 18. These are those young teen-agers that were conscripted, forced into military service in the closing days of the Third Reich when they were short of manpower.

"We're the victor, and they're there," the president added, "and it seemed to me that this could be symbolic also of saying . . . this should never happen again."

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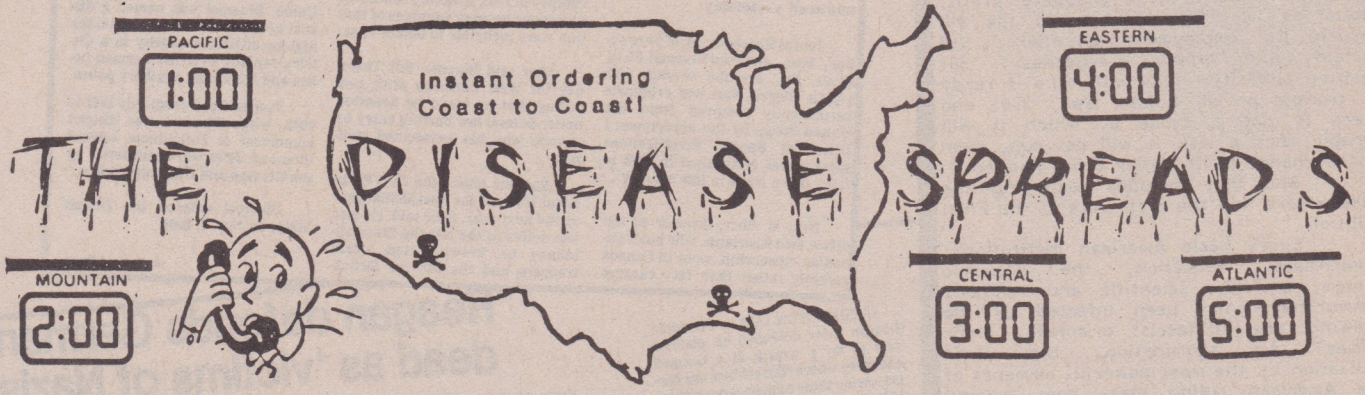

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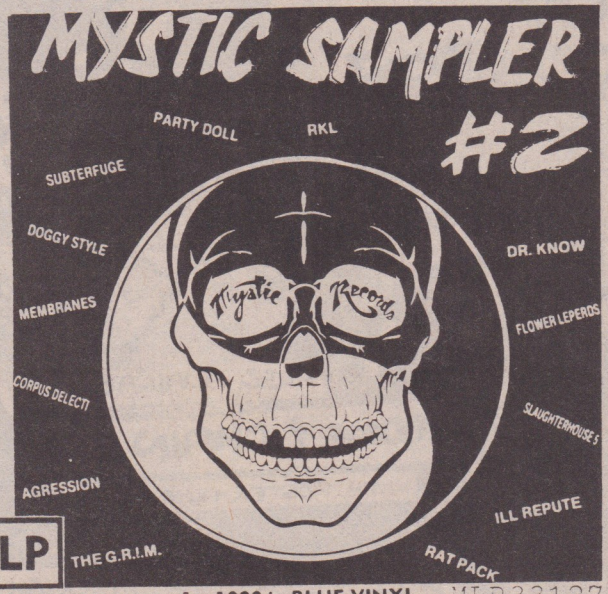

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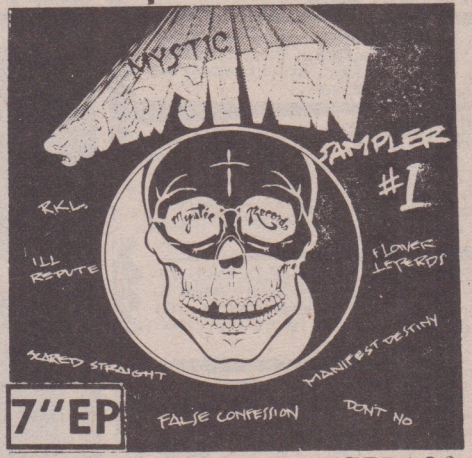

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Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for radio airplay). With tapes, only one copy is necessary, but it must be a "for sale" tape to be reviewed. The address is: Maximum Rock'n'Roll
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ACTIVE INGREDIENTS - "Bringing Down the Big Boys" EP

The sneering, cynical thrash on this EP should appeal to fans of bands like JACKSHIT, despite special studio effects which hurt some of these songs. "I Hate MTV" rates as a rousing thrasher, though this record falls beneath the standard of their ripping debut EP. Above average. (SS)
(217 David Drive, Lexington, KY 40503)

ASBESTOS ROCKPYLE - "Festival of Fun, Vol 1" cassette

A retro-collection of jabs and jibes from these fun-loving troublemakers. While punk in attitude, there's only one really punk song here, the rest being acoustic or rhythm machine backed -- but somehow that doesn't matter too much given the lyrics to such gems as "Pastaman Vibration."
($2 to Warpt Records West, P. O. Box 8045, Santa Cruz, CA 95061)

BLACKJACKS - "Dress in Black" LP

This outfit is from Boston and this is their second LP. They have it over a lot of garage type bands in that they have a good sense of melody that usually generates into snazzy little hooks. Unfortunately, they've decided to go more in that area and leave in little of the great driving guitar sound that made their first LP so cool. (Dog)
(Throbbing Lobster, P. O. Box 205, Brookline, MA 02146)

BORN WITHOUT A FACE - "Freakshow" cassette

A very hot tape, this one features 18 mostly mid-tempo hardcore assaults on all things evil. There's a lot of power here, delivered with authority. The vocal sound is scary and raspy, adding to the overall atmosphere. Very well done and well recorded. (TY)
($4 to 2558 Borglum NE, Grand Rapids, MI 49505)

CHRONIC DISORDER - LP

Finally an LP full of raw CHRONIC DISORDER melodies. But these guys are only making 300 copies. Fast and fluid, yet not thrash with a STIFF LITTLE FINGERS feel to it. Something went wrong on the mixing board, so the recording lacks, but the effort is really there. Good luck with this one. (Pus)
(Jason Wentzell, 630 Governors Hwy., S. Windsor, CT 06074)

CLINTONS - "Girl Next Door/Drive Me Home"

A nice bit of melody mixed with a great trashy guitar sound, somewhere near the DB'S but with more balls. The flip howls along like a drunken REPLACEMENTS song. (Dog)
(Coyote Records, c/o Twin/Tone, 445 Oliver Ave. S., Minneapolis, MN 55405)

CLYNG-ONS - "Hide Your Eskimos" cassette

Imagine Doc Dart of the CRUCFUCKS (his sharp wit and bizarre voice) singing for the VANDALS with a '60's punk guitarist and a little ANEMIC BOYFRIENDS thrown in for good measure. The result: totally enjoyable punk and thrash, with intelligent and satirical lyrics. (TY)
($6 to 205 E. 4th Ave. #253, Anchorage, AK 99501)

CRAP DETECTORS - "Cut the Crap" LP

Even though the art work on the back tries to tie the songs into a concept album, this is just another cool effort from a band that keeps cranking out trashy records. This one is a little more mellow than their last disc, but it's still worth the effort of finding. (Dog)
(By the Skin of Our Teeth, P. O. Box 6641, Lincoln, NE 68506)

DAMAGE - EP

A different kind of thrash band, consisting of vocals, drums, and...lead synth and bass synth. Does it work? Almost. It's an interesting change, but the power just isn't there. Synth worked great in some early punk (SCREAMERS), because the tempo was slower and the power came across better. In this case, perhaps better. Better equipment and recording would enhance their impact. Hope they keep experimenting. (TY)
(1727 Barcelona Way, Winterpark, FL 32789)

END PRODUCT - "Fun on the Day After" cassette

For a band that claims to be "from nowhere," they certainly are "somewhere." There's a lot of accomplished and powerful HC on this tape, and while most is fairly generic, there is ample evidence of future distinctiveness. (TY)
(C. Miller, 15 Sycamore Rd., Mahopac, NY 10541)

FORM - "It Happens that Way/All the Young Dudes"

With the exception of the SUICIDE COMMANDOS and the REPLACEMENTS, Twin/Tone has had a reputation for releasing really wimpy pop records. So it's good they've picked up a band like the FORM. This is just a straight guitar garage band that makes no excuses but does make catchy driving songs. I can even forgive the pedestrian cover of MOTT THE HOOPLE. (Dog)
(Twin/Tone, 445 Oliver Ave. S., Minneapolis, MN 55405)

GOD AND THE STATE - "Ruins" LP

One of the more accessble releases Happy Squid has put out in a long time, this band existed briefly in early '83, then went the way of the buffalo. Musically, and even lyrically, they are so close to early GANG OF FOUR that it's not funny. I doubt it was meant to be, though. (TY)
(Happy Squid, P. O. Box 64184, Los Angeles, CA 90064)

GREEN ON RED - "Gas, Food and Lodging" LP

This second LP by GREEN ON RED pushes the guitar sound up-front and uses the keyboards only for emphasis. This is one of the few bands lumped into the "American Western" style (TRUE WEST, LONG RYDERS, etc.) that really go after their own style, using other influences (NEIL YOUNG, BOB DYLAN, even LITTLE FEAT) as reference points. (Dog)
(Enigma Records, P. O. 2898, Torrance, CA 90509)

LOST GENERATION - "Victim" LP

A chunky punk instrumental attack characterizes the latest LOST GENERATION LP. Despite some overly rockish parts, Victim's solid mid-tempo sound, multi-dimensional songs, strong hooks, sung (rather than screamed) vocals, and sometimes thoughtful lyrics make it the best release by this band since their awesome debut EP. (JB)
(Incas, 272 Benham Ave., Bridgeport, CT 06604)

MEATMEN - "War of the Superbikes" LP

Outflanked by G G ALLIN on th outright perv side of punk, Tesco and co. uphold the intelligent irreverent side of the genre. And even if musically they venture into metal, flamenco, and other forms, this is really humorous/satirical punk (attitude) at it's incisive best, although there ar some pretty dark overtones and self-indulgent meanderings (musically and lyrically). Wish I could play most of this on the radio. (TY)
(Homestead Records, Box 570, Rockville Centre, NY 11571)

MENTAL ABUSE - "Streets of Filth" LP

MENTAL ABUSE perform thrash within some longer punk song-structures, and what results is a gritty, kinetic, and highly enjoyable album. It's difficult to pick standout tracks here, though "Rat Race" works well in the '77 mode. Rambunctious and a hell of a lot of fun. (SS)
(Urinal Records, RD 2, Box 200, Branchville, NJ 07826)

MINUTEMEN - "Project: Mersh" 12"

A semi-serious stab at making hit records. So once you get past the shock at hearing horns, guitar breaks, and longer songs on a MINUTEMEN record you discover that they're writing incredible songs. "King of the Hill" is the centerpiece with a full, complex structure and lyrics that bring politics onto a more personal level. Also, a nice mantra-like psychedelic feel to "Tour Spiel, Part 2." (Dog)
(SST, P. O. Box 1, Lawndale,CA 90260)

MIR - "Mindecision" cassette

MIR means "peace" in Russian, and that's what preoccupies this intense thrash band. Both subject matter and music are delivered with lots of energy and commitment. Kicks ass! (TY)
($4 to Spencer Edmunds, 2322 Rosalind Ave., Roanoke, VA 24014)

MIRACLE WORKERS - "1000 Micrograms of..." LP

With a title like that, I was expecting to end up on Jupiter after listening, but instead ended up asleep in bed by 10PM. Must be weak acid cuz I didn't hardly get a buzz. Very tame shit, no kick, cut thin. Gonna complain to my dealer...gimme Swedish or Australian for a real flash...this ain't pure '60's Owsley! (TY)
(Sounds Interesting, P. O. Box 54, Stone Harbor, NJ 08247)

MOD FUN - "90 Wardour Street" LP

MOD FUN had an earlier single that had a sharp, snappy sense of fun. Therefore, I was really looking forward to this. The band seems more contrived now; the press release describes them as a cross between the CREATION and the JAM, but I hear more of the SMALL FACES and 3 O'CLOCK. Some good hooks, but all in all pretty bland. (Dog)
(Midnight, Box 390 Old Chelsea Station, NY, NY 10011)

MOOSE AND THE MUDBUGS - "Milk Crate Takeover" 12"

MOOSE AND THE MUDBUGS recall the halcyon days of power-pop with these four songs. Most of this EP is unnotable -- instrumentally adept but somewhat geeky in the vocals department -- though I enjoyed the Farfisa/guitar combination on the pleasant rocker, "20 Ashford." Somewhat below the standard.. (SS)
(Arf Arf Records, P.O. Box 954, East Dennis, MA 02641)

NRK - cassette

Really quite good for a debut. Their sound is charging hardcore, but with plenty of melody and full guitars, not unlike fellow mid-westerners HUSKER DU. That touch of psychedelia/metal adds a lot to thrash when it's not overbearing. (TY)
($3 to 525 Elmridge Ave., Bankfield, WI 53005)

OCTOBER FACTION - LP

It's gonna be really hard to be kind on this one. What you have here is a live "jam" recorded last year in San Francisco. Basically, this constitutes an SST supergroup with members of BLACK FLAG, SACCHARINE TRUST, and the DESCENDENTS. And the music is pretty much sludge, making this probably a lot more fun to make than to listen to. (Dog)
(SST, P. O. Box 1, Lawndale, CA 90260)

OFFBEATS - "I Can See Your House From Here" EP

Good production really helps sometimes, and it's nice to finally really hear this band. All four songs, whether thrash or punk, feature plenty of melody and musicianship, making for hot listening. Really like "Sad." (TY)
(Oops!, P. O. Box 93747, Cleveland, OH 44101)

RKL - "Keep Laughing" LP

Ripping! These RICH KIDS on LSD whip out thrash with some slight metal tinges, lots of changes, and tight musicianship. The production is excellent, too, which along with the occasionally special effects really helps out matters. Great live band too. (TY)
(Mystic, 6277 Selma Ave., Hollywood, CA 90028)

RAGING FIRES - "A Family Thing" 12"

Two of the four tracks here are pretty eclectic, utilizing jazzy and rock structures, and punctuated by occasionally tough female vocals and sudden up-tempo punk surges. The other two are a bot more ballsy, espcially "You Should Read More Books." The super-clean production turns me off a bit, but the singer's snarls and intelligently cryptic lyrics save it a bit. (TY)
(Pristine Records, 10-C Hickory Village, Hendersonville, TN 37075)

REPTILE HOUSE - "I Stumble as the Crow Flies" EP

Very aggressive post-punk might be the best way to describe this four-song release. These medium-paced songs are driven by punk singing, backed up by a melodic yet rawish guitar-oriented band. The lyrics are pretty cryptic/bleak, but the music is a bit less depressing, especially due to the sometimes snappy drumming and ringing guitar. (TY)
(David Hill/Dischord Records, 2 Harvest Rd., Baltimore, MD 21210)

ROACH MOTEL - "What the Hell, It's..." EP

I thought these guys broke up, but here they are again with six tunes. Four are rippin', two are slower punk, and all are snarled out with heavy doses of satire. Enjoyable. (TY)
(Destroy Records, P. O. Box 4927, Ft. Lauderdale, FL 33338)

SARCASTIC ORGASM - cassette

An interesting eight-song tape that combines political consciousness with a VELVET UNDERGROUND perverse attitude. Musically, it's quirky pop meets early V.U. (pre-first LP) meets No Wave. Intelligent all the way around. (TY)
($3 to 3210 - 17th St. NW, Washington DC., 20010)

SCENE IS NOW - "Burn All Your Records" LP

Here's an eccentric little oddity. Their earlier 45 had a charming mid-period KINKS sound, but this debut LP is just chock full of quirky songs and odd time-signatures. The real good spazzy melodies here might interest JONATHAN RICHMAN or BONZO DOG BAND fans. (Dog)
(Lost Records, 361 Canal St., NY, NY 10013)

SHATTERED FAITH - " Volume 2" LP

SHATTERED FAITH's first LP was an embarrasing try at punk arena rock with its live recording and obnoxious MC. They've come back with a sturdy line-up and a respectable hard, fast sound. They're aiming for that 1980 UK punk sound that has eluded SOCIAL D for years. Even a nice cover of the VIBRATORS' "Baby Baby." (Dog)
(Slag Records)

SUBCULTURE - "I Like Girls, I Love Nature" cassette

Hmmm...they remind me of a slightly rougher ADOLESCENTS -- definitely that So Cal thrash with shredding music, teen snotty vocals and melody, too. If they keep working at it, they'll put out some wonderful vinyl. (TY)
($2 to Chris Phillips, 3721 Woosley Rd., Pfafftown, NC 27040)

SUBSTITUTES - "It Crawled From the Swamps" cassette

Folky-sounding rock that reminds me of YO a bit. I figured with a name like the SUBSTITUTES they'd have a WHO influence, but they're more on the melodic side. Good sound quality. (TY)
($5 to Mark Stewart, Box 10003, Jacksonville, FL 32207)

SUBURBAN NIGHTMARE - "A Hard Day's Nightmare" 12"

There's a fair amount of goofing off here, but when these guys get serious they turn out some great Texas-style '60's punk like "You Need Love," "Every Night," and "Mad" with a great psych feel. Their cover of "Brand New Cadillac" shreds, too. (TY)
(Midnight Records, Box 390 Old Church Station, NY, NY 10011)

TWEEDS - "No More/Part of the Game"

Every now and then over the last seven years, the TWEEDS have re-emerged with a tasty slab of pop vinyl. This latest release features an A-side that incorporates snarly '60's punk vocals and sentiments with a pop-punk structure and harmonica wailing. The flip is more pop, but still okay. (TY)
(Arf Arf Records, P. O. Box 954, E. Dennis, MA 02641)

U. S. CHAOS - "Eyes for an Eye/Don't Wanna Live"

Both sides of this EP are excellent sounding punk rock reminding me of classic NO ALTERNATIVE stuff. Lyrically, these guys are no geniuses. On the A-side, for example, they seem to be advocating capital punishment with a chorus of "Kill the Killers"...I think. I say "I think" because it could be (no lyric sheet) "Kill the coloreds." Hard to reallly tell. That wouldn't be on purpose, would it...guys? (TY)
(131 Knickerbocker Ave., Paterson, NJ 07503)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

ALTERNATIVE - "If They Treat You Like Shit..." LP

Entranced by this album, its stylings, approach, and aggressive musical attack makes for a very positive, creative slice of energetic combustion. Dueling male and female vocals, sometimes either together or solo, make interesting harmonies as the lyrics really charge home the truth. A great piece in the tradition of ANTHRAX, INSTIGATORS, or the SUBHUMANS. Ravings galore. (Pus)
(Corpus Christi, P. O. Box 279, London N22 ENGLAND)

APOSTLES - "Smash the Spectacle" EP

The fifth incredible barrage of music and ideas from a least some of the APOSTLES. Public airings of internal splits, extreme swings of hate and love, self-pity and vicious projections, diatribes against Left and Right, phony anarchists, women who've hurt them, drugs -- you name it, it's written about at length and in depth. Schizophrenic -- maybe too sane -- maybe...whatever it is, it's done intelligently and intensely. (TY)
(Mortarhate Records, ENGLAND)

B*STRIFE - EP

For the most part, this is a pretty unaccomplished outfit, ragged around the edges. But on two of the four tracks, especially on "Fuck the Clumsy Metal," their charm (and special effects) come through. (TY)
(Skeleton Records, JAPAN)

BETON COMBO - "23 Skidoo" 12"

BETON COMBO represent an earlier style of German hardcore, in which the power and hooks are more subdued than the work of their contemporaries. A solid piece of work; still, only the textured thrasher "Ich Krieg Dich" leaves a real impression on multiple listenings. This EP's not as impressive as their best recordings. (SS)
(Sounds Ltd., Sasquatch, Eisenacherstr. 73, 1000 Berlin 62, W. GERMANY)

BUTTOCKS - "Fuckin' in the Buttocks" LP

This veteran German band treats us to a selection of mostly live, and some studio material, ranging from 1978-81. Most of these tracks showcase the BUTTOCKS' no-nonsense amalgam of aggressive punk and hardcore to good advantage, though the superior sound quality of their studio recordings (from their two EP's) shames the rest of the LP. Limited edition of 1000. (SS)
(Weird System, Lange Reihe 101, 2000 Hamburg 1, W. GERMANY)

COMA - "In A Coma" EP

More post-punk from the ADK label, this time in a KILLING JOKE vein. It's well-done, but ultimately unexciting. (TY)
(ADK, JAPAN)

DEJA VOODOO - "Too Cool to Live, Too Smart to Die" LP

I have to admit that I wasn't all that impressed with this Montreal duo's first record, but this new one really floored me. It's a low-budget mixture of the CRAMPS and SUICIDE. They only use guitars and drums to get an eerie, psychotic sound that makes all their songs sound like old trashy covers. Self-described as "sludgeabilly." (Dog)
(Midnight, Box 390 Old Chelsea Station, NY, NY 10011)

DEMENTIA - 12"

Powerful sounding but emotionally unstimulating mid-tempo UK punk. It's all quite competent, but there's little gusto to seperate DEMENTIA from the pack. I'd like to feel their anger through the music as well as hear it in the words. (TY)
(Skysaw Records, 19 Walsingham Rd., Wallasey, Merseyside, L44 9DX ENGLAND)

DIRECT ACTION - "Trapped in a World" LP

Full speed ahead, this gem changes with a rapid beat packed with storming drum action and quick metallic guitar licks. From Canada, it's not what you'd expect, as each number is laced with energetic appeal and hollow vocals. For those who like it raging in the speedcore tradition, this baby sets the stylus afire! (Pus)
(Irate Faction, 110 Bloor St. W., #1801, Toronto, Ontario, CANADA M5S 2W7)

DISPERZIONE - "Sempre" 45

Italian speed merchants going all out to zoom out the power chords in the rising Italian fashion. Gritty guitar sound with quick wacks and those tongue-in-cheek twisting vocals. Raw, intense and to the hilt, this is one good record. (Pus)
(Camnasio Lura, Via Leonardo DaVinci 1, Cantu (Como) 22063, ITALY)

DUKES OF STRATOSPHERE - "25 O'Clock" 12"

Interesting. Like early PINK FLOYD meets middle ELECTRIC PRUNES meets late YARDBIRDS. In other words, highly produced but still abrasive pop/psychedlia. Other inflences are BEATLES (Revolver), EASYBEATS, BEATLES again ("I Am the Eggman"). Okay, '67 was a pretty good year, 'but '68 blew guys. Head back towards '66. (TY)
(Virgin Records, ENGLAND)

EATER - "History of EATER" LP

This collection of classic '77 UK punk is not to be missed by those who were too young by accident of fate to enjoy such classics as "Thinkin' of the USA," "Outside View," and tons more. Get this! (TY)
(Deborean Records, St.Mary's Works, St. Mary's Plain, Norwich, Norfolk, ENGLAND)

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"Getting To Know You Tour"

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JULY 2nd	PITTSBURGH, PA.
JULY 3rd	COLUMBUS, OH.
JULY 4th	CLEVELAND, OH.
JULY 5th	MILWAUKEE, WI.
JULY 6th	MINNEAPOLIS, MN.
JULY 7th	OMAHA, NE.
JULY 8th	OFF DAY
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ALTERNATIVE TENTACLES

EX-HUMANS - LP

A pretty unexciting debut, with an unenergetic '78-'79 punk and post-punk sound. Perhaps some of that might be made up for lyrically, as they are quite prominent, but alas, it's all Greek to me. Then, inexplicably, there's one thrash song that leaps out at you,, breaking through the doldrums. Hopefully, their upcoming LP will be more challenging. (TY)
(Enigma, GREECE)

EXIT STANCE - "While Backs are Turned" 12"

Mid-tempo English "peace punk" sound, heavy on slick production and cockney accent. Lyrics are tough, but the music rolls off the turntable too well-mixed and without any roughness to match. Good, but not great. (TY)
(Mortarhate Records, P. O. Box 448, Eltham, London SE9, ENGLAND)

GAKIDO - "Pandora No Hako" EP

This band seems influenced by British post-punkers LEITMOTIV, and the two faster songs here represent good examples of that taut, expressive style. The other two numbers mine a languid mood I found sleep-inducing. (SS)
(No address, JAPAN)

IDIOTS - "The Call Us..." LP

This band opts for longer song structures, and a punk style with moments of instrumental invention and even ingenuity. While the majority of this album sustains a melodic approach, there are welcome blasts of thrashy energy from time to time; too bad the compositions tend to fall into an earlier, less accessible German style. (SS)
(Mullheimer Records, Weihdorferstr. 8, 7038 Holzerlingen, W. GERMANY)

KAAOS - "Satkynukke" EP

If you haven't heard this band by now, where have you been? KAAOS has lots of vinyl and tape out, and now add yet another quality release. Powerful HC. (TY)
(Barabbas Records, Box 483, 90101 Oulu, FINLAND)

KENJI - "Hot" EP

Hard-driving pop-punk strikes again via KENJI. Two of the four tunes are too lightweight '78 for me, but the two others rip pretty good, in, say, the tradition of CH 3. Better than their first release. (TY)
(Noise Room Records, JAPAN)

KIMAIRA - EP

The vocals are on the ghoulish side, deep and echoey. The music is slow- to mid-tempo punk, and relatively uninspiring, but not icompetent by any means. Better at droners than punkers. (TY)
(Skeleton Records, JAPAN)

MANNEQUIN NEUROSE - EP

Definitely on the KILLING JOKE side of life, this band's forte is driving, pounding, straightforward rhythms and agonized vocals. For this genre, they do it well. (TY)
(Mannequin Records, JAPAN)

MAU MAUS - "Fear No Evil" LP

The MAU MAUS display an adeptness at a wide variety of punk and hardcore styles, from thrash to sing-alongs, pop-punk, and slow-fast numbers. Happily, they perform it all with authority and intelligence; I can recommend this varied album without reservation. (SS)
(Rebellion Records, ENGLAND)

NEUROTIC ARSEHOLES - "Angst" LP

At their best, the NEUROTIC ARSEHOLES display some stylish and melodic punk compositions supported by clever instrumentals. While less aggressive than their debut LP, this one connects most of the time it remains in that melodic mode; happily that's the majority of the time, and classy ditties like "Du Russe" and "Kein Tag Ohne Liebe" attest to that. (SS)
(Weird System, Lange Reihe 101, 2000 Hamburg 1, W. GERMANY)

NEUROTICS - "Repercussions" 12"

This seven song effort from the (NEWTOWN) NEUROTICS once again demonstrates their adeptness at the '77 punk style, though with less consistency than past efforts. "This Fragile Life" boasts a strong melody buoyed by a brass section, but it's the high point in a selection of more subtle pop-punkers. Pretty good. (SS)
(Jungle Records, ENGLAND)

NUCLEAR - "Tape #2" cassette

While the tape quality is decent, the music is more than that. The 14 or so songs are killer thrash, on the noisy side, but tight at the same time. Hope they do vinyl. (TY)
($1 to Holbeinstr. 1, 8900 Augsburg, W. GERMANY)

OLYMPIC SIDEBURNS - LP

Quite a turnaround from this band's earlier flaccid release. Don't be fooled by the rockabilly image of the cover or title; this baby's got some classic Australian R'n'R, containing elements of '60's punk, BIRTHDAY PARTY, RADIO BIRDMAN, etc. Rocks out, and comes with a free 12". Cool, and right up there with the NOMADS. Coming out soon in the U.S. on Sounds Good. (TY)
(New Rose, 7 Rue Pierre-Sarrazin, 75006 Paris, FRANCE)

POISON GIRLS - "Song of Praise" LP

I've been a POISON GIRLS fan from the beginning, but even I have to admit that this album is their first really poor one. The songs structures are funk/new wavish, and unfortunately lack the melodic or rhythmic punch of past efforts; there's no real heart on this LP, either. Ultimately, nearly all of this album is uninvolving, despite some subtly-written lyrics. (SS)
(CD Presents, 1230 Grant Ave. #531, San Francisco, CA 94133)

PSYCHOTIC TURNBUCKLES - "The Creeps/Energy"

Sixties punk meets wah-wah and early punk snarls. Both sides pound away at you, though the B-side is a bit more ripping, with a rave-up ending. Only detraction is the bass-heavy production. (TY)
(Vi-Nil Records, AUSTRALIA)

RAPT - "Live in Ecardenville" cassette

Totally tuneless noise thrashing. I think that even if I could hear what was going on through the raw, unmixed recording, I'd think the same thing. (TY)
(See French scene report for address)

REVULSION - "Ever Get the Feeling of Utter..." 12"

Six screams of revulsion make up this debut, and welcome shouts of frustration they are. Most are poppy thrash tunes, straightforward in delivery, and done with lots of energy and commitment. While the songs so tend to run on a bit long, they are still quite enjoyable. (TY)
(Radical Change Records, 3 Swan Lane, Norwich, ENGLAND)

RUDOLF'S RACHE - "Unrasiert" EP

Hey, you! How about some more goofy punk from Germany? The music? Well, it's pretty much the standard balls-to-the-wall thrash band. Still, they've got a song called "When the Beer Was Forbidden" that's pretty cool. And they steal from guitar riffs from the MONKEES, and that's pretty funny. And they label the record sides Hansel and Gretel...and...Hey, come back!....(Dog)
(Starving Missile, c/o Mike Just, Therese-Giehse-Allee 30/VI, 8000 Munchen 83, W. GERMANY)

SCHWEINEPEST - "Wir Wollen Leben" EP

Hot German thrash with instrumental punch and gravelly vocals a la INFERNO. Also, the songs have good hooks and incorporate elements of other styles, e.g., a reggaefied break in the title track and a rockabilly-tinged lead in "Bruno." The results are excellent. (JB)
(Sonic, Georg-Treberstrasse 58, 6090 Russelsheim, W. GERMANY)

SEX PISTOLS - "And We Don's Care" EP

The SEX PISTOLS re-emerge from the vaults on this three-tracker, which features the guitarwork of CHRIS SPEDDING. Mainly a curiousity (better demo tracks appear on their A&M sessions), this EP boasts good sound quality and some interesting instrumentals on "No Feelings." A nice item for PISTOLS fans. (SS)
(No address)

SHOJO NINGYO - flexi

Welll-done but uninventive on their four thrash tracks here, but get a little more adventurous on a long droner. Also try their hand at a more melodic fast punk tune. Okay. (TY)
(No address, JAPAN)

STEMS - "Make You Mine/She's A Monster"

While both tracks here are fine examples of fuzzed-out '60's punk, "Make You Mine" is the real stand-out. With strong influences by raw R&B rockers like THEM, this one totally wails. Excellent. (TY)
(Citadel Records, P. O. Box 316, Darlinghurst 2010, AUSTRALIA)

SURPRISE SURPRISE - "Anguished Heart/Walking with a Zombie"

Both tunes are organ-dominated pop punk, not my fave type of '60's rehash. The B-side is a bit snappier, sort of CASTAWAYS meets B-52'S. (TY)
(Method Records, AUSTRALIA)

TERVEET KADET - "The Horse" LP

Even though I find the drumming a bit distracting, the great guitarwork and vocals make up for it. There's TK's usual short blasts of thrash, as well as some metal-influenced slower tunes and even a cover of the STOOGES' "Search and Destroy." Go see 'em this summer in the U.S. (TY)
(Barabbas Records, Box 483, 90101 Oulu, FINLAND)

TOY DOLLS - "A Far Out Disc" LP

The TOY DOLLS return to vinyl with a display of outright mania unlike I've ever quite witnessed. While the general song quality is a bit lower than on their classic debut album, the band's crisp pop-punk style and Olga's unforgettable, high-pitched vocals make this record a must. "She Goes to Fino's," "My Girlfriend's Dad's A Vicar," and the hilarious "Commercial Break" are classics. Hysterical. (SS)
(Volume Records, ENGLAND)

TRANQUILLIZERS - "Paranoia" EP

Rockabilly in the GENE VINCENT & BLUE CAPS tradition. What separates this from Psychobilly is its more traditional (except for the lyrics) which on two of the four tracks, deal with more contemporary themes. (TY)
(Stichting Mystery Train, Rembrandtlaan 121, 3443 EE Woerden, HOLLAND)

VARIOUS ARTISTS - "Dawn of a New Age" cassette

A benefit tape comp for the Animal Liberation Front, this is a co-release from Bluurg and Sabotage tapes. Artists contributing are the SUBHUMANS, ATROX, INSTIGATORS, REALITY CONTROL, PSYCHO FACTION, POLITICAL ASYLUM, KULTURKAMPF, and several others. Good sound quality and good music and information. (TY)
($2 to Andy, 8 Sandling Ave., Horfield, Bristol, B57 OHT, Avon, ENGLAND)

VARIOUS ARTISTS - " France Profonde" LP

Most of the bands here pump out pretty decent mid-tempo punk, but there are a few real gems interposed. KIDNAP turns in a wonderful sing-a-long, L'INFANTERIE SAUVAGE hits with a real up-tempo Oi number, and LES PORTE-MENTAUX turns in a really great pop-punk number that combines HEARTBREAKERS guitar riffs with a classic '77 English punk-style tune. A good release from a new label. (TY)
(DRAJ, BP 33, 91 261 JuVisy,, Orge Cedex, FRANCE)

VARIOUS ARTISTS - "Hideous & Headchop'n" cassette

A thrash extravaganza from stem to stern. An international comp, this includes ANTI-DOGMATIKSS, LARM, MOB 47, CERESIT 8, COLERA, CHRONIC SUBMISSION, NEGAZIONE, BURNING WITCHES, KROMIZOM 4, DECLINO, BRISTLES, SKULLDIGGERS, NIKOTEENS, and more. Quite poweful, excellent production, and high fucking energy. (TY)
(Mothra Productions, 311 Cedar, Bellingham WA 98225)

VARIOUS ARTISTS - "What Doesn't Hurt Us Makes Us Stronger" LP

I'm a bit confused by the sentiments of the title, but not by the music that appears here. It's hard to go wrong with the likes of DRI, MDC, INFERNO, MANIACS, CCM, PORNO PATROL, ZERSTORTE JUGEND, etc. Lots of powerhouse punk and thrash here. It's a good one! (TY)
(Destiny Records, c/o D> Pollack, Winterfeldstr. 36, 1000 Berlin 30, W. GERMANY)

VERDUN - cassette

Despite Gerard's rave about them in this issue, I find this tape good, but not overwhelming. Since I can't understand the French lyrics, which admittedly would have a lot to do with a true appreciation of VERDUN's impact, I can only comment on the music, which is power punk with buzzsaw guitars, mid-tempo speed, and good female vocals. Sound quality is okay. (TY)
(See French scene report for address)

W.D.M. - "Democracy?" EP

Containing all the good characteristics of Finnish hardcore, this young band is coming into its own. Powerful and tight, this release has fine production that accentuates their wild vocals with neat echoes, and underscores the fine guitar work. Excellent, with both thrash and slower tunes. (TY)
(Barabbas Records, Box 483, 90101 Oulu, FINLAND)

X CRETA - "13 Reception..." cassette

Pretty decent but somewhat stilted thrash. I say stilted in that the drumming is so repressed in a chunky kind of way that the real power here doesn't quite come across. Otherwise, it's quite all right with excellent lyrics and some occasionally interesting changes. (TY)
($2 to Peter Reynaert, Langestraat 152, 1790 Affligen, BELGIUM)

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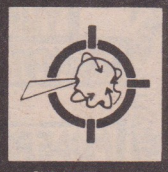
AGRESSION L.P. ($6.00)
DON'T BE MISTAKEN (BYO 003)

7 SECONDS L.P. ($6.00)
THE CREW (BYO 005)

T-SHIRTS ($6.00)

YOUTH BRIGADE
SKINHEAD
Red, Blue & Black on White



BYO LOGO
Red, Black on White

STRETCH MARKS
ALLIGATOR
Green, Red, White, Yellow on Black

YOUTH BRIGADE
COAT OF ARMS
Red, Yellow, Black on White

BYO COMPILATION ALBUM COVER
Red, Blue, Yellow, Black on White

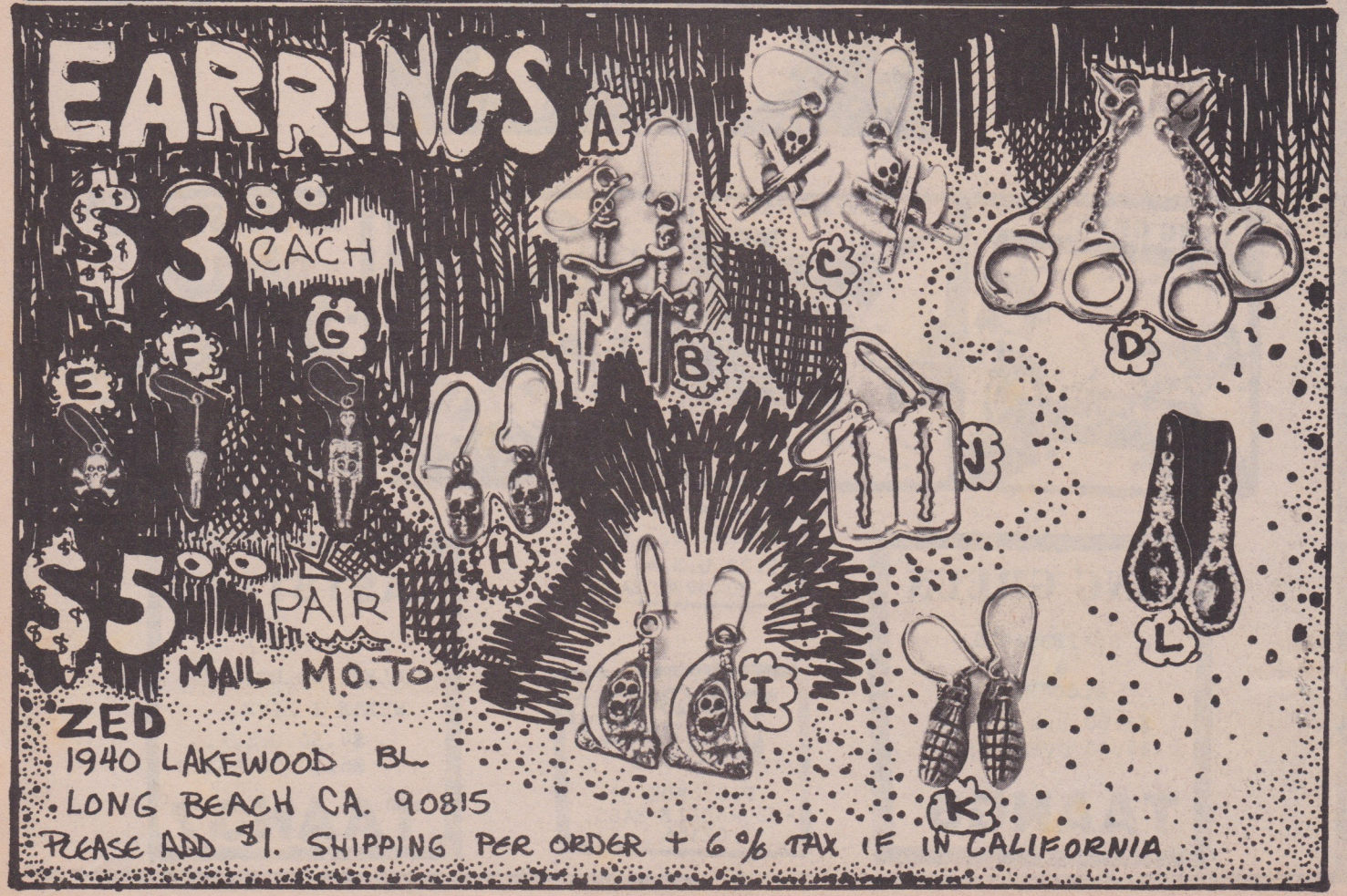
YOUTH BRIGADE
SINK WITH KALIFORNIJA
Red, Blue, Black on White

T-SHIRTS ($6.00)

ALL PRICES INCLUDE UPS DELIVERY IN THE CONTINENTAL U.S. ONLY
12" E.P.'s, L.P.'s, CASSETTES, & T-SHIRTS ADD $1.00 CANADA ADD $2.00 OVERSEAS
7" E.P.'s ADD $0.50 CANADA Add $1.00 OVERSEAS

ANNOUNCING THE OPENING OF THE CANADIEN B.Y.O.-(FULLY AUTHORIZED BY US, NOT A CHEAP IMITATION!!). THEY WILL BE LICENSING ALL NEW & POSSIBLY SOME OLD BYO RECORDS. FOR MORE INFO WRITE TO THE INCREDIBLE MR. CUB C/O BYO P.O.BOX 4554, EDMONTON, ALTA., CANADA.

COMING SOON!!!! UPRIGHT CITIZENS(FROM GERMANY)-"OPEN EYES, OPEN EARS, BRAINS TO THINK & A MOUTH TO SPEAK".
SORRY FOR THE DELAYS WITH OUR T-SHIRTS, THIS PROBLEM SHOULD BE RESOLVED BY NOW. 7 SECONDS T-SHIRTS/"WALK TOGETHER, ROCK TOGETHER" COVER DESIGN/READY SOON



FIRST CLASS MAIL

From:

MAXIMUM ROCK 'N' RO
P. O. BOX 288
BERKELEY, CA 94701

Alan Merbs
3137 Stevenson Dr
Pebble Beach CA 93953
28

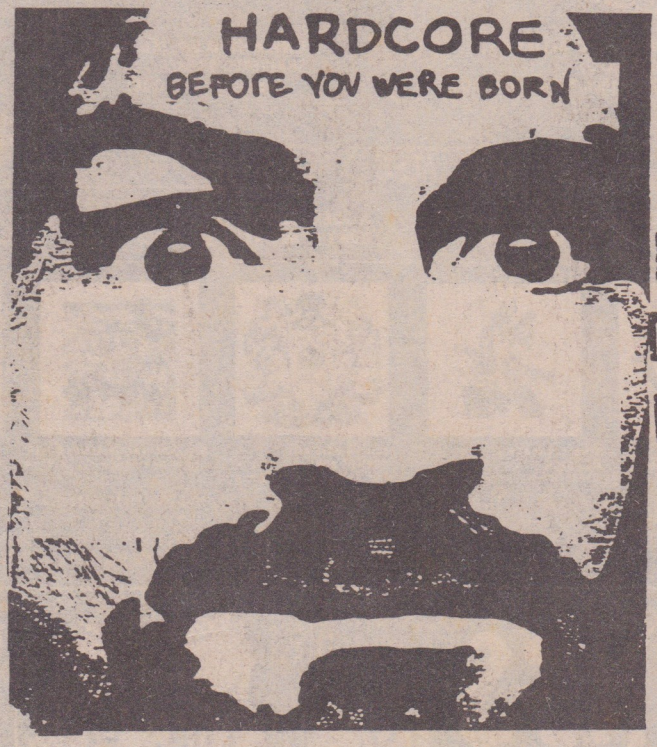
BERKELEY CALIF. JUN 6'85 PB 869348 U.S. POSTAGE 73

BATE
TAGE

TAANG! RECORDS PRESENTS:

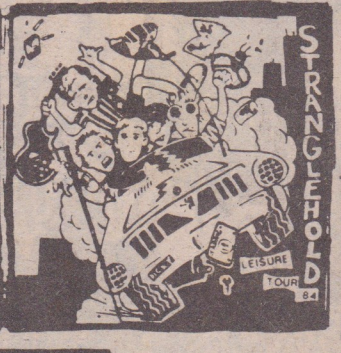
NEGATIVE FX
TAANG5

NEGATIVE FX $
18 SONGS $8.



SIDE 1
FEEL LIKE A MAN
TOGETHER
PROTESTOR
MIND CONTROL
I KNOW BETTER
CITIZENS ARREST
NEGATIVE FX
THE FEW THE PROUD
PUNCH IN THE FACE

SIDE 2
PRIMARY ATTACK
HAZARDOUS WASTE
TURN YOUR BACK
NIGHTSTICK JUSTICE
I DNTFS
MODERN PROBLEMS
NUKLEAR FEAR
VFW
REPEAT



GANG GREEN

7" SKATEBOARDS
&
ALCOHOL
$3.00 U.S.A.
$4.00 OVERSEAS

TAANG6

TAANG#1 2,3,4,
$3.00 U.S.A.
$4.00 OVERSEAS

TAANG! RECORDS
P.O. BOX 51
AUBURNDALE MASS.
02166

LASTSTAND

12" J.F.K./
VIOLENT SOLUTION/
WHERE I LIVE
$4.50 U.S.A.
$6.00 OVERSEAS

TAANG7